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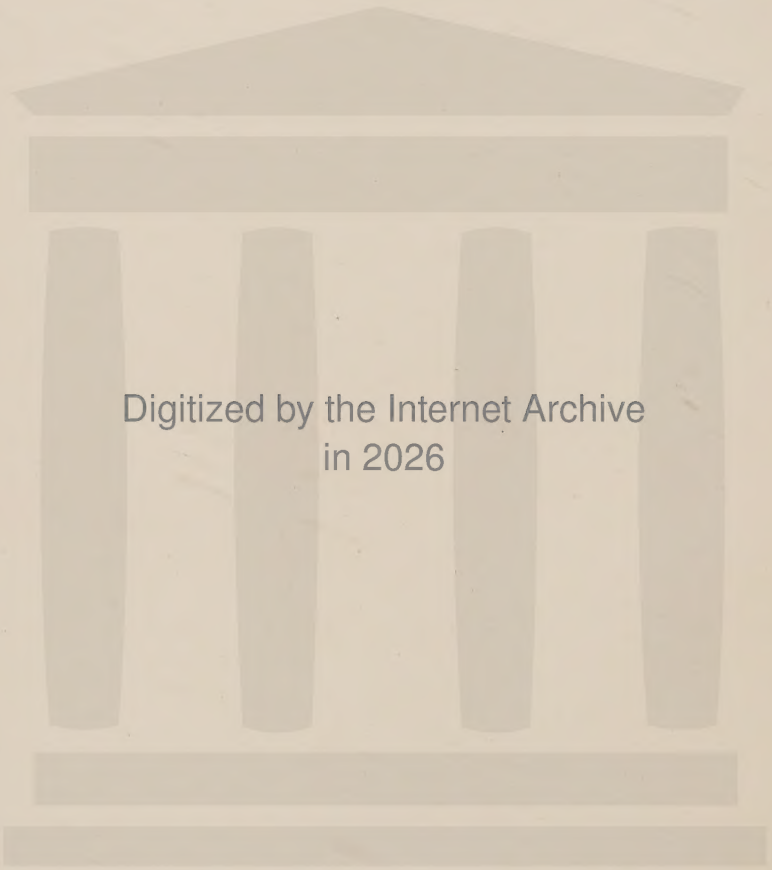
III. EUROPEAN PORCELAIN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POTTERY & PORCELAIN

A HANDBOOK FOR COLLECTORS

III. EUROPEAN PORCELAIN

TRANSLATED FROM THE DANISH OF

EMIL HANNOVER

LATE DIRECTOR OF THE MUSEUM
OF INDUSTRIAL ART COPENHAGEN

EDITED WITH NOTES AND APPENDICES BY

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OF CERAMICS VICTORIA AND
ALBERT MUSEUM

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FOREWORD BY THE EDITOR

THE second part of Volume II of the *Keramisk Haandbog* of Emil Hannover is here issued in English as the third of the three separate volumes. The translation of this volume has been done under my supervision by Mr. W. W. Worster. The original text has been rendered in its entirety, including the section on Copenhagen porcelain. Although it was suggested to me that this part of the volume should be shortened I decided to leave it unaltered as being by far the best and most complete account of the royal Danish factory yet published. As in the previous volumes I have added in an Appendix annotations giving fuller information on certain matters and bringing the work up-to-date. The titles of books published since the appearance of the Danish edition have been added to the Bibliography. A few misprints are noted on p. 2.

In the preparation of this volume, as of its predecessors, I have been helped by my colleague Mr. Herbert Read, who has read the proofs, and by my wife. Another colleague, Mr. William King, has very kindly checked and corrected all the references to specimens in the Victoria and Albert Museum and in the Wallace Collection in the lists of works by the various painters of Sèvres. The contribution given by the Rask Ørsted Fond to the cost of production should again be mentioned here.

BERNARD RACKHAM.

December, 1924.

ERRATA

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CONTENTS

SECTION		PAGE
	Foreword by the Editor	1
I.	Medici Porcelain	7
II.	French Porcelain (Soft Paste), First Period	19
III.	Meissen:	
	1. Under Böttger	32
	2. Meissen under Herold and Kändler	54
	3. Meissen: Rococo, Marcolini and Later	82
IV.	Vienna	113
V.	Berlin	134
VI.	Höchst	157
VII.	Fürstenberg	169
VIII.	Nymphenburg	184
IX.	Frankenthal	199
X.	Ludwigsburg	220
XI.	Thuringia	235
XII.	Other Minor German Factories	256
XIII.	Vincennes—Sèvres	268
XIV.	Other French Factories	322
XV.	Switzerland—Italy—Spain:	
	1. Switzerland	350
	2. Italy	355
	3. Spain and Portugal	378
XVI.	The Netherlands	390
XVII.	Denmark	401
XVIII.	Sweden (Marieberg)	456
XIX.	Russia	471
XX.	England and Wales	482
	Postscript to Original (Danish) Edition	540
	Appendix:	
	Additional Notes by the Editor	541

PAGE

SELECT BIBLIOGRAPHY:

List of Authorities—

I. Medici Porcelain 546
II. French Porcelain, First Period 546
III. Meissen 546
IV. Vienna 547
V. Berlin 548
VI. Höchst 548
VII. Fürstenberg 548
VIII. Nymphenburg 548
IX. Frankenthal 549
X. Ludwigsburg 549
XI. Thuringia 549
XII. Minor German Factories 549
XIII. Vincennes—Sèvres 550
XIV. Other French Factories 551
XV. Switzerland—Italy—Spain 551
XVI. Holland—Belgium 552
XVII. Denmark 552
XVIII. Sweden 553
XIX. Russia 553
XX. England and Wales 553

INDEXES:

I. Names of Persons. II. Countries, Places, Factories and Public Collections. III. Subjects, Technique, Terminology, etc. 555

LIST OF MAPS

FRANCE AND THE NETHERLANDS 18

CENTRAL EUROPE AND ITALY 33

ENGLAND 482

Small numerals introduced in the text refer to notes in the Appendix, p. 541 ff.

EUROPEAN PORCELAIN

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I. MEDICI PORCELAIN

Prior to the history of European porcelain lies the history of Chinese porcelain in Europe. In all probability, from the appearance of single specimens in our Continent, it extends much farther back than we are now in a position to show. But the point is only of interest, if at all, as an item in the history of culture generally. The only thing of any importance in the history of European ceramics, is to know when and where the first attempts were made in the West to imitate the porcelain of the East, and this we may consider that we know.

As is natural in consideration of its situation, its intercourse with the East, and its skill in several other industries of Oriental origin—above all glass-making—it was Venice that formed the scene of these earliest experiments. The oldest testimony to this effect is a letter written by a certain Father Ulielmo da Bologna in 1470 to a friend at Padua, with which were forwarded a bowl and a small vase of porcelain. These articles, the work of an alchemist at Venice, Maestro Antonio, are stated in the letter to be of a transparent and very light porcelain, fully equal to that of "Barbary," or possibly even superior to the same. The discovery, it is further stated, had occasioned great to-do among all potters and alchemists; but Maestro Antonio will not divulge its secret.

Of this Venetian porcelain of about 1470, the earliest in Europe of which any record is at present forthcoming, no specimens unfortunately are known. Nor do we know how long, or to what extent, Maestro Antonio continued his activities. But in the accounts for the City of Venice for the year 1508, we find an entry referring to payment made for seven bowls of *porcellana contrafacta*, that is, imitation porcelain. From this we may perhaps conclude, not only that the manufacture was still operative at that time, but also that this earliest Venetian porcelain, like all other European porcelain prior to Böttger's invention, was not a genuine (kaolinic) form, but a "soft" porcelain. In 1518, we have another account of a new inventor in the same field. A little later, we hear of similar experiments at Ferrara, and soon they were the fashion at the Italian courts. At Pesaro, men were busied on the discovery, under the patronage of Guidobaldo della Rovere, Duke of Urbino; at Turin, it was Emanuele Philiberto of Savoy who took an interest in the matter. Whether Florence comes third, fourth or perhaps only fifth in order of precedence among cities attempting the

production of porcelain it is impossible to say, nor is the point of very great importance, considering the very sound position the city holds in the history of pottery as compared with the others, by virtue of the fact that from Florence, and from Florence alone, are specimens of early Italian porcelain known.

Fig. 1. Double bottle of Medici porcelain. Victoria and Albert Museum.

That the Medici succeeded in producing a beautiful porcelain is confirmed in many ways by literary evidence. First of all, by Vasari, in his biography of *Bernardo Buontalenti*, painter, sculptor, architect and jack of all trades, who enjoyed the patronage of the Grand Duke Cosimo I. This Bernardo seems first to have displayed all his talents at the Villa Pratolino, under the patronage of Francesco de' Medici, and it was here, no doubt, that he made the "porcelain vases" said by Vasari to be equal to the "oldest and most perfect." Of his patron, an eye-witness states, in 1576, that he "takes little delight in hunting, and other exertions, but cultivates various handicrafts, and is much given to the discovering or rediscovering of methods and processes concerning them. . . . Thus, for instance, he has rediscovered the method whereby the East-Indian (Chinese) porcelain is produced, and with such a degree of success in his experiments as to achieve all its qualities, namely, transparency, resistance to the heat of the kiln, lightness, delicacy."

That this porcelain was early held in honour and accorded a place among other precious things in treasure-chambers and collections may be seen from several inventories of such. In the Museo Cospiano, for instance, which was presented by the Marchese di Cospi to his native city of Bologna in 1677, there were *due fiaschette unite insieme di Porcellana di Toscana bianca e azzurro*, that is, a double bottle (for oil and vinegar), of Tuscan porcelain in blue and white. This bottle, it is true, is no longer to be found in the Museum at Bologna, but specimens in two different forms are preserved at Sèvres and in the Victoria and Albert Museum (Fig. 1). Even in the eighteenth century, long after Böttger had made his epoch-making discovery of true porcelain, we find now one, now another Italian letter-writer or historian reverting to the Medici porcelain; indeed, an echo of its ancient fame

resounded well into the nineteenth century even, then lapsing into silence for a space of some forty years. The last to write of it before it sank into this long period of complete oblivion was Baldelli Boni. In his great work of 1827 on the travels of Marco Polo, we find collected practically all that Davillier and others have since been able to relate as to the porcelain of the Medici, including the important information that its principal ingredient was a clay from Vicenza, and that it was, from its whole nature, a "soft" porcelain.

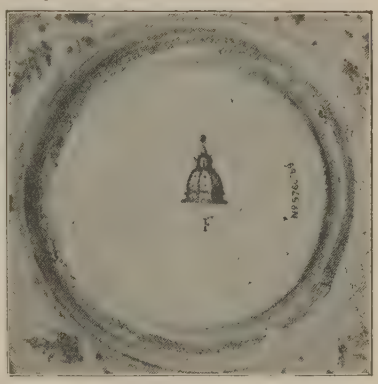

Fig. 2.—Bottom of a bowl of Medici porcelain with the usual mark (the dome of the cathedral of Florence). Victoria and Albert Museum.

As to its history, unfortunately very little is known. Its mark is generally, as in Fig. 2, a representation of the dome of the cathedral of Florence, accompanied by an F, which may be read as standing either for "Firenze" or for "Franciscus"; occasionally, however, as in Fig. 3, it may consist of the arms of the Medici, with or without the letters FMMDE II, that is, *Franciscus Maria Medicis Magnus Dux Etruriae Secundus*, on the six *palle*. But these marks tell us nothing as to its history, and of dated specimens only two, or it may be three, are known. One of these is a square flask with a short, narrow neck (at Sèvres), bearing on the front the crowned arms of Philip II with the chain of the Golden Fleece, flanked on either side by ribbons inscribed with the date 1581 (Fig. 4). A companion to this piece (also at Sèvres) lacks the date, but is otherwise decorated in every respect in precisely the same fashion, being also of exactly the same material, and must therefore be supposed to be, not only from the same year, but also a product of the same firing. Less old by five years is a portrait medallion of white porcelain in the Museo Nazionale at Florence. It bears a profile portrait, in slight relief, of the Grand Duke Francesco, surrounded by the inscription: Franc. Med. Mag. Dux Etruriæ II 1586. Between these two years, 1581 and 1586, the manufacture seems to have attained some considerable extent. At any rate, we learn from a document unearthed among the archives of Venice that in 1584 a member of the powerful Doge family of Cornaro applied to the pottery of the Grand Duke of Tuscany with an order for a service of twenty pieces, and from the reply it appears that two months later the pottery was only able to deliver

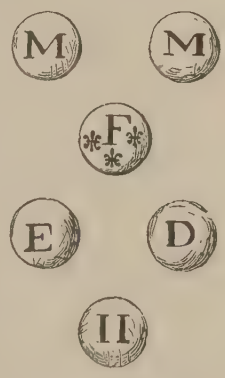

Fig. 3.—Another mark on Medici porcelain (see text).

ten, and begged for a respite of five months for the remainder, owing to pressure of work. How long this activity was continued we do not know. It is certain, however, that it did not end with the death of the Grand Duke Francesco in 1587, but was continued, not only under his brother and successor, Ferdinando I, but also under the latter's successor, Cosimo II. Operations were, however, possibly carried on with minor interruptions, and also a temporary transference of the manufacture to Pisa, under the management of one Niccolo Sisti, who also produced maiolica there. A single piece of maiolica is known, in the Alphonse de Rothschild Collection, with the inscription "Pisa." No specimen of porcelain with the same inscription has, however, yet been brought to light, but two related bowls in the Victoria and Albert Museum, of a thin, yellowish and transparent soft porcelain, are *ascribed*, with what would seem sufficient reason, to Pisa[1] (Fig. 5). One of them, decorated on the outside in blue with ornamental flowers, on the inside (at the bottom) with a view of a domed church in a town, is marked with a cross and a mark composed of strokes, and bears, in addition, the inscription "1638—G.G.P.F." The other (more recently acquired), which is decorated outside and in with a frieze of birds among leaves or trees, and with ruins in a landscape in the bottom, has, besides the blue and a dark orange, also a greenish-blue, which has "run"; it is marked with very much the same arrangement of strokes and a cross, and has also the inscription "I.G.P.F.—1627." Rackham has suggested that the two last letters (P.F.), which are alike in both cases, should be taken as meaning *Pisanus fecit*, or *Pisano fece*, while the letters G.G. and I.G. he takes to be abbreviations of two names of members of a family of G., which may be presumed to have succeeded Niccolo Sisti at his workshop in Pisa. The cross also is somewhat suggestive of Pisa, this emblem having at various times served as the arms of the city. The possible relationship of these two rare and beautiful pieces to the Medici porcelain, however, could only be finally determined by a chemical analysis of their material. For the present, we must restrict ourselves to acknowledging as Medici porcelain only such specimens as bear one of the marks above noted, or, lacking the mark, are of the same material and in the same style as those.

FIG. 4.—Bottle of Medici porcelain with the arms of Philip II and the date 1581. Sèvres Museum.

These specimens vary in respect of the material only in so far as some of them may be more faulty than others, either in the

glaze, or in the blue painting, or in both together. One is naturally inclined to regard as experimental pieces and the earliest in date those that are most faulty, in which the glaze is dull, grey or otherwise impure, and the blue painting of an inky hue, pale or running. But there cannot be much difference in age between

FIG. 5.—Two bowls of soft porcelain, dated respectively *1627* and *1638*. Erroneously attributed to Pisa (see Appendix, Note 1). Possibly to be regarded as a continuation of the Medici porcelain. Here to be taken as introduced incidentally. Victoria and Albert Museum.

specimens so alike in style that they might, as far as that goes, have been made all in the same year. Fate seems to have decreed that only the production of a very short period of this porcelain should be preserved to after times, and this presumably of the earliest period, from about 1575 to 1590. The explanation of this may be that this porcelain only in its experimental stages had the thick, solid body which in the specimens preserved has withstood the lapse of time, while in its later stages, presumably owing to its finer, thinner and more fragile body, it was doomed to early destruction.

With regard to the style of this porcelain, it is for the most part Oriental; in shape it is not infrequently Venetian-Oriental, consisting in part of bottles, jars, dishes, etc., the Oriental shapes of which had previously been tried in Venice in glass and other materials, before being transposed into porcelain at Florence. Oriental in shape, or Venetian-Oriental, are the double flasks above referred to; Oriental again are the square bottles at Sèvres already mentioned, with their rounded edges and corners; Oriental also are the flat pilgrim-bottles with or without masks as handles (specimens in the Victoria and Albert Museum, the Louvre and at Sèvres; Figs. 6, 7), and the same applies to the beautiful ribbed bottles (in the Louvre and the Victoria and Albert Museum; Fig. 9), the vertical gadroons confined by a horizontal zone here being copied from Oriental-Venetian "azziminia" vessels of hammered copper. A series of dishes, also, large and small (Fig. 9), which make up a considerable part of the Medici porcelain, must evidently have been produced under Eastern influence, the rim being horizontal when the dish lies flat, instead of being, as in European fashion, a prolongation of the gradual

rise from the centre. In addition to these forms, we find comprised in this small group jugs and jars precisely similar in shape to those which we know in contemporary Italian renaissance vessels in other materials, especially maiolica. In some of these the style approaches the baroque; examples are a jar sold with the Taylor Collection and formerly in the Castellani Collection (Fig. 10), and a curious one with three spouts, the body being modelled in the form of a large grotesque mask (Fig. 11, formerly in the Spitzer Collection, later in that of Mrs. Drake; on view in 1894 at the South Kensington Museum, and sold in 1900 at the Albert Gérard sale in Paris). But the same is true of many of the maiolica vases from Urbino, which are known to be of the last decade but one of the sixteenth century; so that there is nothing to support the theory that Medici porcelain in late renaissance or incipient baroque style should form a more recent group than the remainder.

Fig. 6.—Pilgrim-bottle of Medici porcelain. Victoria and Albert Museum.

If such were the case, we should certainly have been able to trace a corresponding development in the decoration of this porcelain. But such a development is entirely lacking. Save for some few specimens, all are decorated in blue, or blue and manganese, with flowers, foliage and birds of a mixed Oriental (Chinese-Near Eastern) character similar to that which is well known, under the name of *alla porcellana*, in somewhat earlier or contemporary maiolica from Faenza, Venice and Verona (see Vol. I., pp. 108, 113, Fig. 121).

Fig. 7.—Pilgrim bottle of Medici porcelain. The Louvre.

Among the few exceptions to this rule, the most remarkable is a polychrome jug in the Adolphe de Rothschild Collection. According to the description given by Davillier, it is decorated on the neck with flowers in blue monochrome, on the body with ornamental designs, sprays and flowers, from which emerge cupids,

nymphs and even a Minerva " d'un très beau caractère," while two genii above hold garlands. In addition to the blue colour, a yellow, a violet and a green are also employed in the figures, twelve in all appearing upon the jug. Assuming that this piece really belongs to the group of Medici porcelain or is genuine (Davillier makes no mention of any mark), it stands quite alone. No other polychrome specimen of Medici porcelain is known to exist. There are, however, a few other specimens with figure decoration, but painted in blue, for instance, in the Gustave de Rothschild Collection, a dish with two warriors in the middle, decorated also with grotesques with small cameos in the style of Urbino majolica, also two *bacini*,[2] one (formerly in the Castellani Collection) decorated with a figure of St. Mark and the lion, the other (formerly in possession of the King of Portugal) showing St. John with the eagle, both painted from engravings by Aldegrever, dated 1539, after compositions by G. Pencz. Leaving out of account these pieces, and also some few which, like the dish with the two warriors, are decorated with grotesques in the style of the Fontana workshop (Fig. 12), the entire remainder of the blue-and-white Medici porcelain is, as regards decoration, as we have said, under a mixed Oriental influence, which can, however, in all essentials be traced back to Persia and Turkey. For even though it will perhaps most likely have reached Florence (by way of Venice?) through certain Chinese porcelains, these were anything but pure Chinese in style, being export wares designed for Persia and Turkey (see Vol. II., p. 77), and quite as much influenced by the faïences of these countries as were the latter by pure Chinese porcelain. A peculiarity of some of these blue-and-white Chinese export wares, of the middle-Ming period, and a further link with the Persian wares, is often their matt glaze; and as a result of this circumstance—if the instructive opportunity offered—we could without difficulty gather together a group of Medici porcelain, Chinese porcelain and Persian earthenware, in which it would not be altogether easy, at a first glance, to distinguish one kind from another. And in point of fact, a German

FIG. 8.—Gourd-shaped bottle of Medici porcelain. Victoria and Albert Museum.

museum, otherwise well arranged on scientific lines, exhibited for several years at the instance of a distinguished specialist in ceramics, a Chinese porcelain dish (Fig. 13) as a specimen of Medici porcelain, in virtue of which presumed high rank it also figures, in stately colour reproduction, in one of the publications issued by the museum in question. And yet Medici porcelain is often more like Persian earthenware even than Chinese porcelain, since, like the former, it may be grey and dull in the glaze, spotted with yellow and dirty black specks. On taking it in the hand, however, one can hardly make any mistake. For even though it be not marked on the bottom, the bottom has nevertheless one distinguishing feature which is unmistakable, being glazed, in contrast to the bottom of Persian wares, which are generally bare of glaze.

Fig. 9. Dish of Medici porcelain. Victoria and Albert Museum.

It is presumably this slight similarity, now to Chinese porcelain, now to Persian faïence, that accounts for the fact that Medici porcelain, though frequently referred to in old and more recent writings, was altogether forgotten in modern times, until an Italian, Dr. Alessandro Foresi, found the first specimen in 1859, and in the course of a few years nine others, which he disposed of to various collectors and collections north of the Alps, after first publishing the details of his find. In point of money value, it was at first so little appreciated that the South Kensington Museum was able to purchase the above-mentioned double bottle, in 1859, for ten shillings (!), and even in 1862 obtained one of the most beautiful dishes in the group for £10. In all probability the group did not take its due place in public opinion as the rarest of the rare until after 1882, when Davillier had collected all that was then known about it, and given illustrations of a series of specimens, in his excellent work, *Les origines de la porcelaine en Europe*. In the

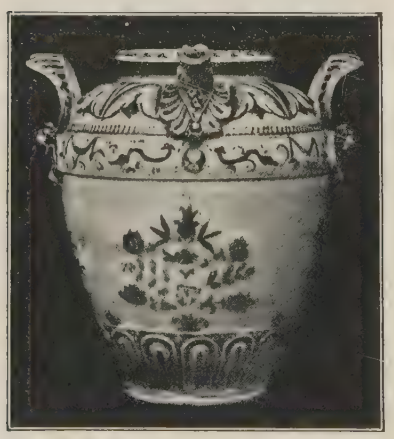

Fig. 10.—Jar of Medici porcelain. Formerly in the Castellani and J. E. Taylor Collections.

list of specimens then known, at the end of the book, the number had by this time increased to thirty-four. Since then it has been somewhat further augmented by, among others, two specimens in the Jacquemart-André Collection, recently opened to the

Fig. 11.—Three-spouted jar of Medici porcelain. Formerly in the Spitzer Collection.

Fig. 12.—Ewer with grotesques in the style of the Fontana workshop. Medici porcelain. Gustave Rothschild Collection.

public in Paris, though one of the pieces here must perhaps be said to be of doubtful authenticity. But we should be fairly safe in asserting that not more than forty pieces are now known, though it is more than thirty years since the last list, containing thirty-four items, was printed. Of this small series, by far the greater part is in permanent hands; six specimens are in the Louvre, nine at Sèvres, eight at South Kensington, two in the British Museum, two in the Ashmolean Museum at Oxford, one in the Bargello at Florence, and one in the Schlossmuseum in Berlin. Specimens of the "Henri II." (St. Porchaire) ware, which is also extremely rare, have repeatedly been offered for sale by auction or in other ways in our own days, even as late as during the recent war, when a specimen was offered by a Berlin dealer for about £2,000. But hardly a piece of genuine Medici porcelain has been publicly offered for sale since 1900 (at the Albert Gérard sale in Paris). It is thus among the things which have no price in the market. The boldest imagination can hardly conceive what a specimen would be worth if one fine day it were to be offered for sale.

Meantime, the forgers have naturally not been behindhand in meeting the naïve demand. Apart from some doubtful pieces

—in which, however, it is only the class, not the age, which is doubtful—Davillier quotes some counterfeits which he ascribes to the well-known Ginori factory at Doccia, which seems at one time to have adopted the dome of Sta. Maria del Fiore with the addition of an F (Florence) as its factory mark. There are, however, more dangerous forgeries than these, in which the decoration, according to Davillier, is printed (!) instead of painted, and the mark applied over the glaze instead of under. In this, as in most other cases, the beauty of the article is the surest sign of its genuineness. Even in its faults of firing, a piece of genuine Medici porcelain has, as a rule, an added beauty, for the faults emphasise the efforts that the attempt at perfection has cost the artist. Though but faintly reflecting the same endeavour to imitate Chinese porcelain, in which Böttger was so much more successful some 150 years later, a piece of Medici porcelain takes firmer hold upon the mind than the earliest white porcelain of Böttger. This is doubtless due to the instinctive feeling one has that Böttger (with commercial ends in view) sought to imitate the material, and the material only, in Chinese porcelain, whereas the workshop of the art-loving Medici strove no less to approach its model on the side of beauty. Böttger's earliest porcelain is white, with at most a few applied designs in relief, either uncoloured or painted in lacquer pigments. The Medici, with their designs painted in blue, aim at reaching the level of their models artistically as well. And, as a rule, they equal, or even surpass them in this respect. For, in the first place, the soft Italian porcelain has this advantage over the hard Chinese porcelain, that it is made of a warm-toned material, with a softer effect more related to painting. And, secondly, it has in its designs in blue an advantage, due, not merely to the more discreet blue colour, but of a more profound decorative nature. The fact is, perhaps, that the blue-and-white export porcelain of the middle-Ming period, intended for Persia or Turkey, rarely has that wise moderation in the decoration which distinguishes the Medici porcelain, still less the delicate sense of rhythm which adapts the lines of the decoration to the movements of the shape

Fig. 13.—Dish of Chinese porcelain. Nordböhmisches Gewerbemuseum, Reichenberg (there for some time regarded and published as Medici porcelain).

or of its surfaces. It is these two qualities which finally show that Medici porcelain, despite all its connection with the Orient, is a genuine and noble product of European culture at one of its culminating points, a product of the age of the Medici and the Tuscan Renaissance, with its tendency, persisting under all conditions, to build all artistic imaginative activity upon a sound foundation of intelligent thought, serving the end in view, and its consequent power of creating formulas for art and applied art which even to this day astonish and charm us by their incomparable sureness of taste.

So exquisite, indeed, is this taste in the finest specimens of Medici porcelain, that, taken in conjunction with its unique rarity and great scientific or historical interest, it fully justifies the fame which it enjoys, as belonging to the little circle of the most classical and most precious treasures of the applied art of the past.

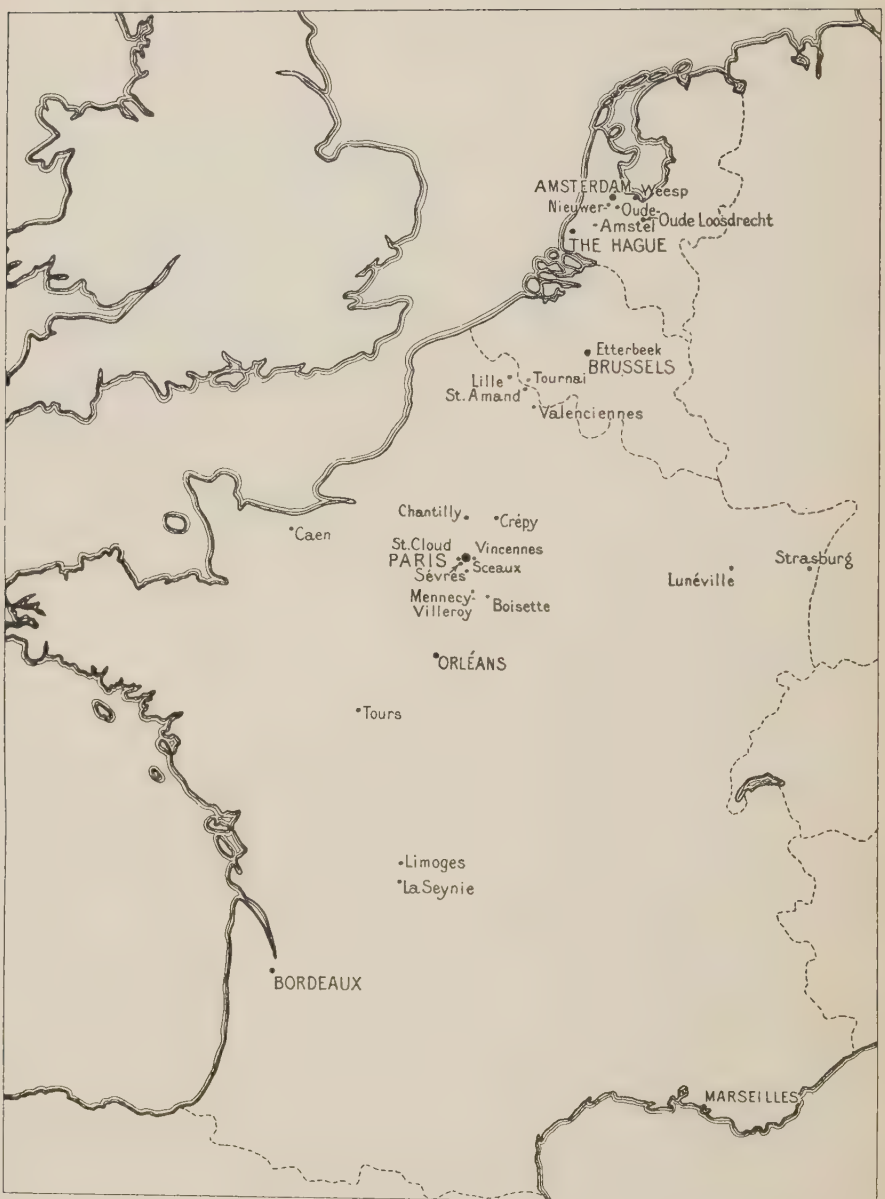

FIG. 13A.—Map showing porcelain factories in France and the Netherlands.

II. FRENCH PORCELAIN (SOFT PASTE)

FIRST PERIOD

Independently of the discovery, at the Court of the Medici, of a soft porcelain, a similar material was discovered at *Rouen* about 100 years later. As noted in Vol. I (p. 275), the city had a long record as regards pottery prior to the production of faïence, which, from about the middle of the seventeenth century, made it one of the most important ceramic centres in Europe. *Edme Poterat*, and his son, *Louis Poterat*, have already been mentioned as the fathers of this famous manufacture; to them, however, is also ascribed the honour of having produced the first soft porcelain on this side of the Alps. Their privilege in this respect dates from 1673, but it does not appear to have been turned to account industrially. For there are very few specimens preserved of the blue-and-white porcelain in the style of Rouen or St. Cloud faïence, bearing the mark *A.P.*, sometimes surmounted by a star (Fig. 14; several pieces at Sèvres; a round box in the Porcelain Collection at Dresden; Fig. 15). Strangely enough, the general opinion seems to regard these as the work of the Poterats, though the A. of the mark does not accord with either Edme or Louis. Others, without the mark, but similar in style (such as a mustard-pot, at Sèvres, with the arms of a Rouen family, and a cup, from the Fitzhenry Collection, in the Victoria and Albert Museum, Fig. 16) are still more rare. And from their flaws in firing, their poor transparency, and other characteristics, these pieces can only be regarded as experimental porcelain.

Compared with this small output, the manufacture of soft porcelain at St. Cloud attained the dimensions of a very extensive industry. According to an oft-quoted eye-witness (Dr. Martin Lister), this porcelain, invented in 1677 by *Pierre Chicaneau*, the founder of the faïence-factory at St. Cloud, was, as early as 1698, a fully complete material, which was turned out in all kinds of forms and decorated in various fashions. Pierre Chicaneau was then dead, but his widow had married a certain *Henri Trou*, and it was under his management, and later under that of his son of the same name, that the manufacture greatly increased. The earliest St. Cloud porcelain, which is extremely rare, is marked *St. C* in underglaze blue. About 1696, a sun in the same colour (an allusion to *le roi soleil*) was adopted as the mark of the factory, and in 1722 or 1724 (according to other authorities as early as 1712) it gave place to the mark now most commonly found: the letters SC surmounted by a cross, with a T below them, presumably as the initial of the Trou family. This mark occurs in blue, in red, or merely scratched in the paste. As late as 1764, a descendant of Henri Trou was part-owner of the factory. Two years later, however, it was obliged to go into liquidation.

Most of its productions are on a small scale. There are jars for *pot-pourri*, soap-dishes, powder-boxes, jars for pomade and other articles for the toilet-table, three-lobed salt-cellars, mustard-pots, cruets for oil and vinegar, cups with *trembleuses* saucers (with a gallery), labels for wine-bottles and other trifles for the

FIG. 14.—Blue-and-white cruet-stand of soft porcelain. Marked A.P. Attributed to the Poterat workshop. Rouen, about 1675. Chavagnac Collection.

FIG. 15.—Blue-and-white butter-dish of soft porcelain. Marked A.P. Attributed to the Poterat workshop. Rouen, about 1675. Porcelain Collection, Dresden.

dining-table, and, finally, knobs for canes, snuff-boxes and other personal requisites. Among the few larger pieces issuing from the factory, flower-pots (*cachepots*) are the most numerous. For the rest, it was occupied to a large extent with the modelling of figures, the largest and most remarkable of which is perhaps a turquoise-blue bust marked with the name of *Goujon*, which, prior to the Russian Revolution, belonged to Baron de Zoubaloff, of Moscow. In the Chavagnac Collection there was a little white bust, presumed to represent Watteau; the Musée des Arts Décoratifs possesses a negro's head, the Morgan Collection four small figures. A figure of a seated Oriental is in the Victoria and Albert Museum. The factory also often made use of plastic decoration instead of colours. One of its specialities in this respect consisted of jugs and such-like articles with the surface moulded into a scale-pattern, which in exceptional cases, as with a specimen in the Victoria and Albert Museum (Fig. 17), may be coloured with a thin, pale celadon glaze. When uncoloured, the white, or more frequently yellowish, St. Cloud porcelain, which is always highly transparent, greenish by

FIG. 16.—Blue-and-white cup of soft porcelain. Unmarked. Attributed to the Poterat workshop. Rouen, about 1675. Fitzhenry Gift, Victoria and Albert Museum.

transmitted light and, as a rule, in pieces of any size, heavy in body, strikingly resembles the Fukien *blanc de Chine*, especially when decorated, after the manner of the rhinoceros-horn cups, with flowering plum-branches in relief. At the Hirschsprung sale in Copenhagen, in 1910, for instance, a couple of specimens of this class (Fig. 18) were sold as *blanc de Chine;* they have since found a place under their right name in the Kunstindustrimuseum. In general, St. Cloud aimed at imitating in the closest possible manner the porcelain of the East. When painting in blue was added, a colour which may, in this soft porcelain, turn somewhat harsh in tone, but may also be greyish and soft, there was, it is true, some difficulty in breaking away from the influence of Bérain and models in Rouen faïence (Figs. 19, 20). But St. Cloud soon learned the mastery of other colours, as, for instance, a fine turquoise, an

FIG. 17.—Jug of soft porcelain with pale celadon-green glaze and silver mount. St. Cloud, beginning of 18th century. Fitzhenry Gift, Victoria and Albert Museum.

FIG. 18.—Powder-pot and tea-pot of soft porcelain resembling *blanc de Chine*. St. Cloud, beginning of 18th century. Kunstindustrimuseum, Copenhagen.

iron-red, a yellow and a green over-glaze colour, and with these successful attempts were made to copy figures, as well as flowers and ornamental designs, from the porcelain of China and Japan (Fig. 21). As regards gilding, the factory does not seem to have been able to use it in the later, solid fashion. As far as can be

judged, the gilding on old St. Cloud porcelain was carried out somewhat in the manner of ornaments on bookbindings, with stamps on adhesive gold leaf, which was afterwards fired in the kiln. Specimens so decorated are rare, but there were some in the Chavagnac Collection (Fig. 22), and they are also to be seen at the Victoria and Albert Museum, at Sèvres and at the Louvre. This mode of gilding occurs in a particularly beautiful combination with green enamel on a pair of cylindrical powder-boxes and a flat *bonbonnière* in the British Museum. On specimens with ordinary gilding, for instance in conjunction with blue underglaze painting, the gold must be regarded as added at a later date. According to general opinion, there is no need to sound any warning against actual counterfeits of St. Cloud porcelain. There is, however, at Sèvres, an egg-cup or similar article (with the usual mark of the factory) made by Samson, and Grollier has called attention to the fact that there are some small plates in circulation, decorated in blue and gold, which are really nineteenth-century Tournai porcelain, but falsely bear the mark S C T painted in muffle colours. For the rest, there is, besides the English, a great deal of French porcelain similar to that of St. Cloud, but undoubtedly of other origin. Some is probably from a factory in the *rue de la Ville-l'Evêque* (faubourg St. Honoré, Paris),

FIG. 19.—Powder-pot of blue-and-white soft porcelain. St. Cloud, beginning of 18th century. Formerly in the Chavagnac Collection.

FIG. 20.—*Cachepot* of blue-and-white porcelain. St. Cloud, beginning of 18th century. Sèvres Museum.

FIG. 21.—*Cachepot* of soft porcelain painted in colours. St. Cloud, beginning of 18th century. Sèvres Museum.

which was a sort of branch establishment of the St. Cloud factory, some from Lille, some again from Chantilly, though the soft porcelain from this town has, as a rule, a characteristic peculiarity which makes it easily distinguishable from that of St. Cloud.

Of the two last-named factories, Lille and Chantilly, that of

Lille is the older. It was founded, for the purpose of producing both faïence and porcelain, by the *Barthélemy Dorez* mentioned in Vol. I. (p. 318) and his nephew, *Pierre Pelissier*. From 1716, Dorez was the sole proprietor; from 1720, it passed to his sons. It is probable that the factory competed with St. Cloud by simply copying the wares of the latter, and this would explain why its own can no longer be identified. Ascribed to it, albeit not with certainty, are, first, a small number of blue-and-white pieces marked in blue under the glaze with an L above a cross, and, further, some few specimens with the interlaced letters BF, which Chavagnac and Grollier interpret as "Barthélemy-François."

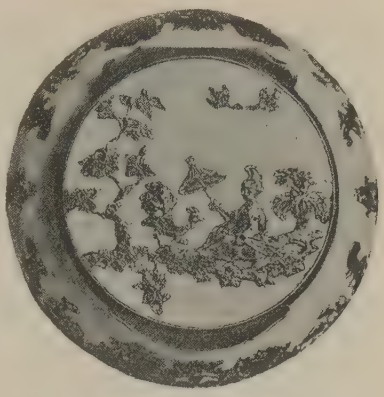

Fig. 22.—Box of soft porcelain with silver mount, decorated in colours and gold. St. Cloud, beginning of 18th century. Formerly in the Chavagnac Collection.

From an artistic point of view, the most important soft French porcelain of the earliest period is perhaps that of Chantilly, produced at a factory founded in 1725 by Louis-Henri de Bourbon, Duc de Condé. The first manager of the establishment was one *Sicaire Cirou* (*d.* 1751). A cup of pronounced yellowish tint, with flowers in iron-red, at the Sèvres Museum (Fig. 23), evidently belongs to the earliest experiments of the factory. Otherwise, it pursued from its very beginning the aim of imitating Chinese and Japanese porcelain, especially the so-called "Kakiemon" (see Vol. II, p. 210), of which the Duc de Condé had a large and rich collection. It endeavoured, however, like St. Cloud, to apply Far Eastern motives of decoration to simple forms, in accordance with European good sense and taste (Fig. 24). The productions of this factory can be divided, according to their technical composition, into two successive groups. In the earlier, the porcelain is very white and opaque—a consequence of the fact that the glaze contains tin, which is not the case with any other soft porcelain. In the later group, a lead glaze is used, and the body is therefore transparent. There can be little doubt that this alteration in technique at Chantilly was made with a view to competing with the factories meantime established at Mennecy and Vincennes

Fig. 23.—Cup of soft porcelain with decoration in iron-red. Chantilly, about 1725-1730. Sèvres Museum.

(later Sèvres); in which case the first period of the factory would be from 1725 to about 1740, and the second from about 1740 to the Revolution, which here, as in so many other places, brought operations abruptly to an end.

Fig. 24.—Covered pot of soft porcelain, painted in the Kakiemon style. Chantilly, about 1730–1740. Fitzhenry Gift, Victoria and Albert Museum.

In the course of its lifetime, from 1725 to 1789, the factory also altered its style of decoration under all kinds of influences from without. After having cultivated the "Kakiemon" style, the "Indian" flowers and other Oriental patterns, which were also for some time the rage at Meissen, and which it acquired to some extent indirectly through Meissen porcelain (an interesting example is a copy, in the Victoria and Albert Museum, of a plate of the "Red Dragon" service), the French factory became infected with its Saxon rival's feeling for life, for living flowers, birds and insects (Fig. 25). Later, it imitated with great success the porcelain of Sèvres with various coloured grounds, especially the canary-yellow (a covered bowl and saucer with yellow ground in the Morgan Collection; *cachepot* with the same colour in the Victoria and Albert Museum; a round dish (Fig. 26) in the British Museum, with reserves painted in blue monochrome on the yellow ground); it also followed an example set both by Meissen and Sèvres in the production of freely-modelled and painted flowers, in bouquets or singly, for use in combination with ormolu (in sconces, clocks, etc.). Other plastic productions from Chantilly, as, for instance, some figures of birds, and a pair of statuettes of children in the Chavagnac Collection, a pair of flower-holders in the Victoria and Albert Museum, representing a man and a woman with baskets on their backs (Fig. 27), or a seated Chinaman with a jar in the Musée de Cluny (Fig. 28), the last two painted in colours,* are rare, and are not to be regarded as a strong point with the factory. Its excellence, especially during the first period, lay in its beautiful material, in spite of its yellowish tone, and its pretty, soft colours, of which the underglaze blue is never harsh in tone, as it sometimes was in St. Cloud. But at Chantilly, as at St. Cloud, the underglaze blue was merely, so to speak, a bread-winner; it was even used at

* The man and woman also occurred undecorated in the Chavagnac Collection.

times with great economy, as, for instance, in a service with scattered flowers resembling comets (Fig. 29), and another with ordinary flowers (Fig. 30), of which single pieces are still of fairly frequent occurrence. Painting in green *camaïeu* (over the glaze, of course) was also successfully practised by the factory (Fig. 31). But when we think of the charming effect generally produced by a large collection of porcelain with the hunting-horn (the usual mark of Chantilly), it is first and foremost the polychrome pieces we call to mind, and especially the early ones in "Kakiemon" style, best represented in the Musée Condé at Chantilly. Flowers in natural hues were also long painted with a fine sense of colour at this factory, but towards the close of its existence they became overcrowded. Before the close, however, a terrible decline set in at this once so distinguished factory. There is a plate, for instance, of 1787, in the Sèvres Museum, with a badly-painted partridge on the middle, and stalks of grass in yellow and green on the rim, which are, if possible, even worse, the whole a piece of quite execrable taste. The only explanation of such a specimen must be that the factory was, from about 1780, fighting for bare life, after having been completely put in the shade by Sèvres, and therefore, relinquishing all artistic ambition, based its existence on meeting the most *bourgeois* demand for mere household ware. After the Revolution, an Englishman named *Potter* endeavoured to revive it, but without success, and during the nineteenth century no fewer than six porcelain factories arose, one after the other, on the ruins of the old establishment. The first of these, that of *Pigory*, and a later one, that of *Michel-Isaac Aaron*, both continued to use the hunting-horn as the mark of the factory. But their production (in the Sèvres Museum, for instance, a jug with the name of the town, and decorated with red cornflowers) were of hard-paste porcelain, and can, for that reason alone, never be confused with the old soft porcelain

FIG. 25.—*Cachepot* of soft porcelain with flowers painted in colours. Chantilly, 18th century. Sèvres Museum.

FIG. 26.—Plate of soft porcelain with panels painted in blue reserved on a yellow ground. Chantilly, 18th century. British Museum.

FIG. 27.—Flower-holders in the form of a man and woman with baskets on their backs; soft porcelain painted in colours. Chantilly, 18th century. Fitzhenry Gift, Victoria and Albert Museum.

of Chantilly. Without the mark, however, the latter can easily be confused with other French soft-paste porcelain, not least with that of Sèvres. This seems to be known by certain forgers, for some porcelain is said to be in circulation in which the hunting-horn has been erased, and replaced by the even more sought-after monogram of the Kings of France. But there are also plenty of instances to show that it is worth while falsifying Chantilly porcelain without representing it as other than what it is. We show here a box (Fig. 32) which is the work of Samson.

The factory at MENNECY-VILLEROY (Ile de France, about eighteen miles south of Paris) likewise owed its origin to a distinguished patron. As to the date of its foundation there is some difference of opinion. Tradition gives it as 1735, but according to some documents unearthed by Chavagnac and Grollier, 1748 should be the right year for this event. The two opinions on this matter, however, may be more or less reconciled. For, in any case, the founder was Louis-François de Neufville, Sieur de Villeroy, and his factory was the offspring of a smaller porcelain factory established fourteen years previously by *François Barbin* in the *Rue de Charonne*, in Paris, but moved by Barbin himself to Mennecy in 1748 in order to place it under the patronage of the Sieur de Villeroy. Until 1751, Barbin managed the new factory alone. In 1753, he took his son, *Jean-Baptiste Barbin*, into partnership, and this connection lasted until 1762, when the father retired. The son survived him barely a month, and the management of the factory now passed into the hands of *Joseph Jullien* and *Symphorien Jacques*, painter and sculptor respectively, who had previously been working at the factory of Sceaux (see Vol. I., p. 335). Their contract expired in 1773, and they

FIG. 28.—Chinese figure with a jar, soft porcelain, painted in blue, green and red. Chantilly, 18th century. Musée de Cluny, Paris.

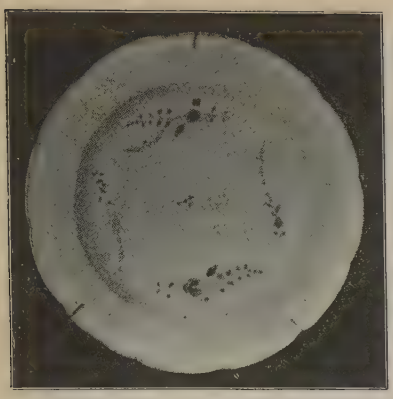

FIG. 29.—Blue-and-white soft porcelain plate. Chantilly, 18th century. Kunstindustrimuseum, Copenhagen.

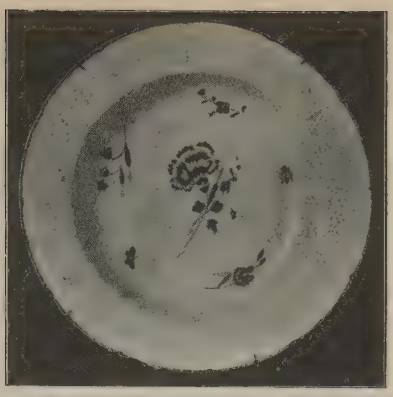

FIG. 30.—Blue-and-white soft porcelain plate. Chantilly, 18th century. Kunstindustrimuseum, Copenhagen.

did not renew it, but migrated to the factory at BOURG-LA-REINE, which was under the patronage of the Comte d'Eu. Of the three factories, Rue de Charonne, Mennecy and Bourg-la-Reine, which thus grew up one from another, the wares of the first-named are unknown, those of Bourg-la-Reine (see Figs. 33, 34)—as far as they are known (some few pieces in the Sèvres Museum and the two large Museums in London) or recognisable by the mark B.R.—are too insignificant to call for further mention here; those of Mennecy, on the other hand, are nearly always distinguishable, even when they do not bear the usual mark of the factory, the letters DV standing, according to some, for "*Duc de Villeroy*," according to others for "*de Villeroy*" only.[3]

FIG. 31.—Jug of soft porcelain, painted in green with black outlines. Chantilly, 18th century. Fitzhenry Gift, Victoria and Albert Museum.

One of the oldest specimens with this mark is perhaps a little yellowish pot for pomade or the like, in the Museum at Limoges; it is decorated, after the style of Meissen porcelain, with little bouquets of flowers over the glaze, and, with its many firing flaws, reveals itself as an experimental piece. Otherwise, Barbin's first attempts do not appear to have gone beyond endeavours to imitate the porcelain of St. Cloud; for excavations on the spot where his factory was situated have brought to light knife-handles and the like, with blue underglaze painting in the Rouen-St. Cloud

style, while other pieces painted over the glaze in blue, green, red and yellow, or with flowering plum-sprays in relief (sometimes coloured) on a material resembling *blanc de Chine*, remind one of other products of the St. Cloud factory. But after the factory at Vincennes had become the leading one in France, and especially after its removal to Sèvres, it became the favourite prototype at Mennecy; despite the yellowish, tallowy or soapy paste the factory had to work with, in contrast to the white of Sèvres, it now imitated nevertheless as many as possible of the types produced by the royal factory, even to the *bleu-du-roi*. Chantilly designs were also imitated for some time at Mennecy, especially the quasi-Chinese or Japanese (Fig. 35). Ultimately, however, under the influence of Vincennes and Sèvres, flowers and birds (Figs. 36, 37) became the designs most frequently used at Mennecy, figure-subjects (Fig. 38) being only exceptionally adopted. A purplish-red, used, among other purposes, for shell borders, as on a shell-shaped salt-cellar in the British Museum (Fig. 39), is typical of the factory; typical also of one group of its productions is a thick, enamel-like application of the colours, especially the red. For the rest, the output was mainly restricted to articles on a small scale, and, in consequence, Mennecy porcelain is to a large extent found in the form of toilet-jars, custard-cups (reeded; the models for those of Marieberg), knife-handles, walking-stick knobs, small boxes, etc. Among the comparatively large pieces are flower-pot holders (*cachepots*), *pot-pourri* jars with "terraces," a jug with birds painted in polychrome, and a small tureen with a big shell-like scroll on its lid (both in the Victoria and Albert Museum), a *pot-pourri* vase with a large gilt panel, in which appear cupids in somewhat inky hues (British Museum, Fig. 40), as also a fairly large number of statuettes with or without colouring. The oldest of these—often grotesque—figures are somewhat coarsely executed, the later ones more carefully formed; when painted (Fig. 41),

FIG. 32.—*Spurious* Chantilly box. Made by Samson. In 1921 for sale at Copenhagen.

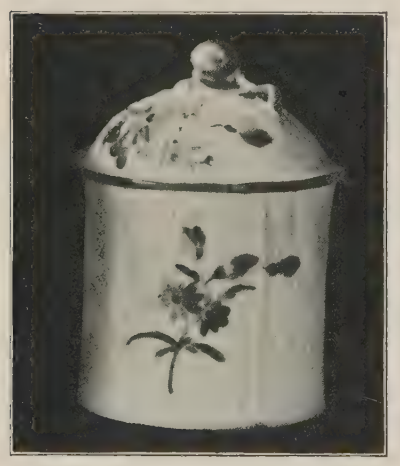

FIG. 33.—Pomade-pot of soft porcelain with flowers in colours. Bourg-la-Reine, about 1775. Sèvres Museum.

they are generally somewhat thin, pale and washed out in colour. After the discovery of biscuit porcelain at Vincennes in 1751, Mennecy also adopted this material (two portrait medallions are

FIG. 34.—Small tureen with spoon of soft porcelain, painted with birds in colours. Bourg-la-Reine, about 1775. Victoria and Albert Museum.

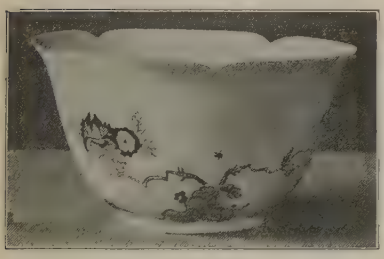

FIG. 35.—Slop-bowl of soft porcelain painted in the Kakiemon style. Mennecy, 18th century. Sèvres Museum.

FIG. 36.—Tea-pot of soft porcelain, painted in colours. Mennecy, 18th century. Victoria and Albert Museum.

FIG. 37.—Jug of soft porcelain with birds on branches painted in colours. Mennecy, 18th century. Fitzhenry Gift, Victoria and Albert Museum.

in the Sèvres Museum and a terminal bust in the Victoria and Albert Museum); it never attained, however, the whiteness, or the

FIG. 38.—*Cachepot* of soft porcelain, painted in colours. Mennecy, 18th century. Formerly in the Chavagnac Collection.

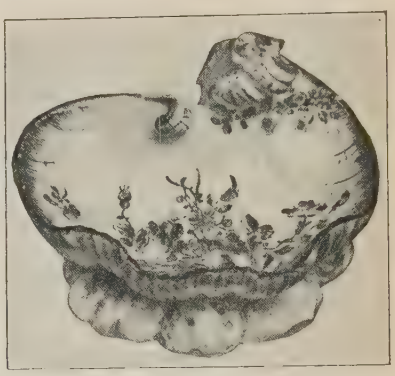

FIG. 39.—Salt-cellar of soft porcelain with flowers painted in colours and shell-edge in purplish-red. Mennecy, 18th century. British Museum.

delightfully soft "feel," of the Sèvres biscuit. Complete services were not, it would seem, produced at Mennecy; of plates and other flat pieces from the factory only very few are preserved, which suggests that technical considerations restricted the output mainly to upstanding objects.

Despite Böttger's discovery of the far more convenient true, hard porcelain, the manufacture of the unserviceable soft paste was still carried on in France, long after the secret discovery made in Saxony had begun to be revealed in German-speaking countries generally. This was due, not only to the difficulty of gaining possession of the secret, but also to the fact that France had no urgent grounds for breaking with a process that had already a powerful tradition behind it. Soft porcelain could, it is true, only be used within limits—not for large dishes, for instance; it was also more fragile than the hard, and for various other reasons less suited to practical everyday needs. On the other hand, as a material it had far more beauty and charm than the hard porcelain, and, given adequate protection from high quarters, it was therefore

FIG. 40.—*Pot-pourri* vase of soft porcelain, with cupids in a large gilt panel. Mennecy, 18th century. British Museum.

not difficult for it to maintain a favoured position under the art-loving *ancien régime*. Nevertheless, it would in all probability have lost ground sooner had it not been, from about 1740, subjected to constant improvement, both material and artistic, at a factory under royal patronage. We refer, of course, to the factory at Sèvres, as it developed from small beginnings at Vincennes. But of this later. It may perhaps appear somewhat arbitrary to break off the account of the French soft porcelain immediately before its prime. This is, however, here done advisedly, for it is only in technical respects that the porcelain of Vincennes and Sèvres constitutes a continuation and improvement of that of St. Cloud, Chantilly and Mennecy. From an artistic point of view, it amounts to a further development of the porcelain style which had meanwhile arisen at Meissen, the influence of which had already made itself felt in the older French factories, and was now ever more perceptible in all European porcelain. All European porcelain, whether soft or hard, must, from the time here in question, be regarded in the light of the greatest event in ceramic history which has ever taken place in Europe, namely, *Böttger's discovery of the hard, true porcelain and the establishment of the factory at Meissen.*

Fig. 41. — Drummer. Statuette of painted soft porcelain. Mennecy, 18th century. Formerly in the Chavagnac Collection.

III. MEISSEN

1. UNDER BÖTTGER

In the attempts at imitating Chinese porcelain beautiful artistic results had, as we have seen, already been attained about the year 1700. Technically, however, the solution of the problem was not one step nearer than on the day, long past, when the first experiments were made. For the soft porcelain was no true porcelain; it was not even a genuine ceramic product, being as much glass as it was clay. The line followed, in seeking to imitate the externals of Chinese porcelain, its whiteness and transparency, instead of ascertaining its chemical composition, led away from the solution rather than towards it. For the nearer this glassy porcelain was brought to perfection—as in France—the greater was the tendency to make do with it, save where, as in Holland, a still more superficial imitation of Oriental porcelain was arrived at by simply decorating faïence in the Chinese or Japanese porcelain style. In Holland, moreover, there was a further reason for not experimenting with the production of genuine porcelain, in that the importation of the same from the East provided a livelihood for many of the Dutch merchants; and there was, again, no desire to set up a rival industry to the flourishing manufacture of faïence at home. A somewhat different state of affairs obtained in England, where, in the second half of the seventeenth century, no native pottery of any importance existed. Here, as things were, conditions were favourable enough for the many experiments made by John Dwight, the brothers Elers, and others, with a view to imitate, not only Rhenish stoneware and Chinese *buccaro* ware, but Chinese porcelain as well. We have already noted (Vol. I., p. 516) that Dwight was granted a monopoly in 1671 for the exploitation of a discovery of "the mistery of transparent earthenware commonly known by the names of porcelaine or China and Persian ware"; but we have seen also that he never got beyond the production of a white stoneware, which was only transparent in parts. Possibly he and all the other skilful experts in the craft about the year 1700 were too much entrammelled by experience to meet with that undreamt-of happy chance which, in conjunction with the freshness of genius, has led to so many of the world's great discoveries. Suffice it that it was no French-, Dutch- or English-trained potter, but a German chemist and alchemist, who discovered the secret of the true, hard porcelain when, at last, the time was ripe for that development.

Before this pioneer, Böttger, made his discovery, other German chemists, physicists and alchemists had been at work upon the problem. But what *Kunckel*, the famous inventor of ruby glass, and others succeeded in producing, was either a glassy porcelain,

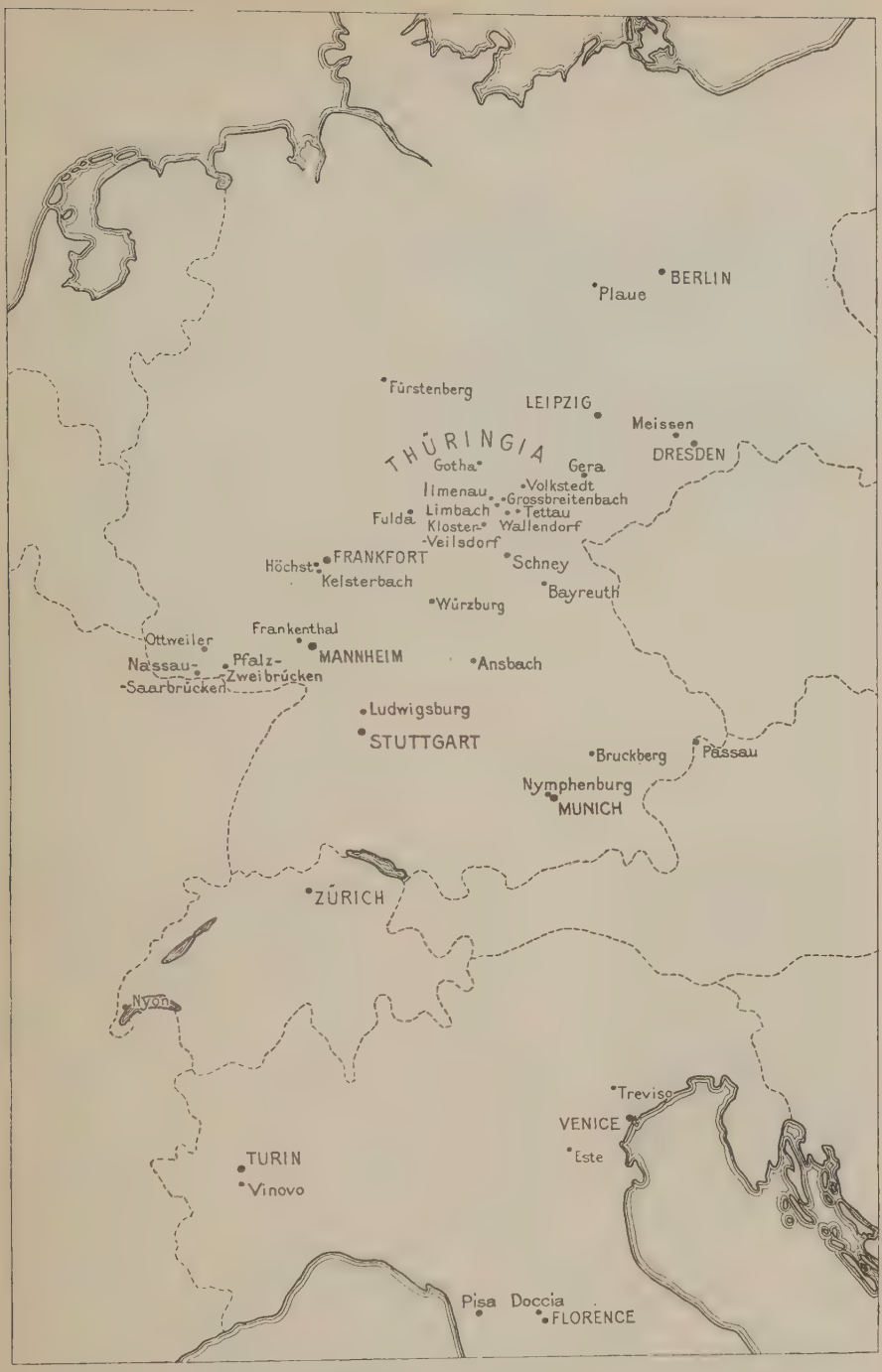

FIG. 41A.—Map showing porcelain factories in Central Europe and Italy.

or merely the opaque white glass (*Milchglas*) which, in the seventeenth century, passed in many places as a tolerable substitute for porcelain. The nearest approach to production of actual porcelain would seem to be that of *Tschirnhausen*, a learned mathematician and physicist, and at the same time a practical man, who, as an adherent of the policy of mercantilism, sought to create for his country an industry based upon its own soil, and with that end in view carried out mineralogical investigations on a large scale throughout Saxony. He seems to have got so far in his researches as to realise that porcelain is not a glass, but a product derived from the mixture of natural earths. He was hardly right, however, in believing himself, at one time, capable of producing the article in question. His contribution to the actual discovery is, as far as can be judged, restricted to the fact that he induced Böttger to approach the task from the right side, instead of from the wrong, which had led to the production of all kinds of soft porcelain, but never, so far, to that of the genuine ware.

FIG. 42.—Tea-pot of Böttger's red stoneware and the original in Chinese *buccaro* from which it was cast. Porcelain Collection, Dresden.

Johann Friedrich Böttger, born at Schleiz in Thuringia in 1682, showed at an early age an aptitude for chemistry. It was therefore decided that he should be allowed to study medicine, and with this end in view he was apprenticed, when only sixteen, to an apothecary in Berlin. Here he soon gave himself up to all manner of alchemistic speculations and experiments, which, before long, were so noised abroad that the King of Prussia, who could never find funds enough to satisfy his love of ostentation, endeavoured to seize the young man's person in order to make use of his presumed knowledge of the "philosopher's stone." Böttger, fearing for his liberty, fled to Saxony, but only to meet here the very fate he had sought to escape. The King of Poland and Elector of Saxony, Augustus the Strong, had use, no less than his neighbour of Prussia, for a gold-maker of his own, and speedily secured him. In spite of liberal working expenses, and the co-operation of skilful and learned assistants—one of them was Tschirnhausen—appointed by the king, Böttger's endeavours

FIG. 43.—Coffee-pot of Böttger's red stoneware after a Turkish original in metal. Porcelain Collection, Dresden.

to "make gold" naturally proved a complete failure. But thanks to Tschirnhausen, and, in particular, to some enormous burning glasses which the latter had invented, by means of which lead and tin, copper and brass, slate, silica, chalk, etc., could be melted or made red-hot on the spot, Böttger was able to make a searching

Fig. 44.—Samples of Böttger's red stoneware, unpolished.
Kunstindustrimuseum, Copenhagen.

investigation of numerous substances, and thus to gain an insight into their nature such as perhaps no one before his time had ever had. Finally, however, the king lost patience, and at one time matters looked very threatening for the captive Böttger, who had made several attempts to escape. But at this juncture, instigated presumably by Tschirnhausen, he proposed to the king to utilise his knowledge of chemistry in the cause of industry, and procure gold by the establishment of manufactures in Saxony, including a faïence factory similar to those which were beginning to spring up in various other parts of Germany. Once more the king lent an ear to his proposals, and grudged no expense in getting him the best materials. But by the time all was ready for the faïence factory, Tschirnhausen and Böttger had set themselves a loftier goal, the invention of true porcelain. As will have been seen from the foregoing account of Tschirnhausen, the idea cannot have been new to the two inventors; in their experiments with the smelting of "coloured earths" it must often have arisen in their minds, and turned their thoughts in the direction of China. They were acquainted with another product of that country besides porcelain—the brown *buccaro* stoneware, best known in Europe at that time under the name of "red porcelain," and regarded as a variety of the white. Now, in 1708, Böttger succeeded in turning out an entirely similar product, in the course of his experiments with one of the "coloured earths," the "Nuremberg red,"

which contains iron oxide. Mixed with a flux, a clay of extremely fusible character, obtained in the immediate neighbourhood of Dresden (on the Plauenscher Grund), this substance could be fired to a stoneware so hard that when fired it could be cut on the wheel. In China, this ware was used especially (see Vol. II., p. 104) for tea-drinking utensils, being reputed to retain the heat of the tea and to preserve its aroma. In Europe also it enjoyed great popularity, and whole shiploads were brought to this continent by the Portuguese. If now it could be made as a factory production in Saxony, a rich source of revenue would be gained for the impoverished country.

FIG. 45. -Böttger's *Eisenporzellan*, a stoneware fired to grey on the outer surface and ground away, except the reliefs, to the red core. Porcelain Collection, Dresden.

Faced with this task of producing the red stoneware as a manufacture, Böttger, who was not a ceramist, still less a working potter by profession, was at first helpless. Dresden had never been a pottery town, and lacked not only kilns, but any sort of school or tradition in throwing, moulding and other simple things pertaining to the craft. With the aid, however, of a thrower from Berlin, *Peter Eggebrecht* (see Vol. I., p. 380), and a goldsmith, *Johann Jakob Irminger*, they succeeded in starting the manufacture to which posterity owes the most beautiful stoneware ever produced in Europe, of which many hundreds of specimens still exist. But despite his success in this, Böttger never lost sight of the invention of white porcelain. He had already come to understand its essentials so far as to realise that it was a question of finding a white earth which would retain its whiteness after being fired. He therefore had samples sent from all parts, and fused them with Tschirnhausen's burning-glasses. Tschirnhausen himself had already observed that white earths which retain their colour when fired are hardest of all to fuse. There was an abundance of such earths in Saxony itself; in Colditz especially there was a clay which was not only a practically fireproof material, but was very nearly identical with the very ingredient (kaolin) without which no true porcelain can be made. Though not aware of this as yet, Böttger realised that if porcelain was to be made from this material, it would require the addition

FIG. 46.—Tankard of marbled and polished Böttger stoneware. Porcelain Collection, Dresden.

of another substance, a flux, which should not only be easily fusible, but also become transparent in the firing. Everything was tried which could be thought of as suitable for this purpose—alabaster, marble and other siliceous minerals, as well

FIG. 47.—Black-glazed Böttger stoneware with painting in lacquer colours and gold. Porcelain Collection, Dresden.

as chalk. The attainment of a satisfactory result was now only a question of time; for now—at last—the right road had been struck.

The secret of the final invention was so jealously guarded that nothing has been preserved in writing as to the year, let alone month or day, when the discovery was made. In all probability, it came about gradually, and at the earliest in 1708. It is not certain that Tschirnhausen lived to see it, since he died in October of that year. Böttger even does not seem to have felt himself in full possession of the secret until March of the following year, for it was not until then that he informed the king of his latest results, which, by the way, included other inventions besides that of porcelain. And his porcelain was at that time not yet a completely finished product. It lacked an essential property, namely, glaze. But Böttger, with indefatigable spirit, soon succeeded in finding this as well. This happened in 1709, and that year is thus rightly regarded as the one in which European porcelain was invented.

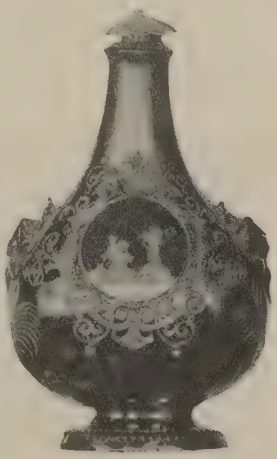

FIG. 48.—Black-glazed Böttger stoneware with cupids and scrollwork cut into the red body through the glaze. Formerly in the Lanna Collection.

Böttger had already, in the previous year, begged the king to appoint a committee to investigate the practical importance of his invention for the industrial life of Saxony. The committee was formed, but showed little enthusiasm for the matter. Fortunately, the king had more faith in the project, and on the 23rd of January, 1710, a Royal Patent was issued in Dresden, in pursuance of which a porcelain factory was to be erected. The site indicated

was in the castle of Albrechtsburg, which stands on a rock overlooking MEISSEN.

The actual manufacture of porcelain, however, did not come to anything for some time; many experiments were still needed,

FIG. 49.—Böttger stoneware with applied decoration. Porcelain Collection, Dresden.

and it was not until three years later that they were crowned with success. From 1710 to 1713, Meissen produced only the *red stoneware*.

This ware, which is made from a highly ferruginous clay, owes its red colour to the iron; it is, as a rule, more or less brownish-red and dark, but may at times be light and yellowish, or, again, a blackish-grey all over or in parts. It is a ware related, in varying degrees, to the *terra sigillata* of the Romans (Vol. I., p. 38), the Chinese *Yi-hsing yao* (*buccaro*), the *Bizen yaki* of Japan, and the various kinds of experimental stoneware which had, as already mentioned, been produced in England and Holland before Böttger's day. In this great family, to the European mind, Böttger's stoneware rightly occupies a place of honour. For it is not only historically interesting as representing the final stage prior to the invention of European porcelain, but it is also in itself, in its most perfect form (when cut on the wheel

FIG. 50.—Tea-pot of Böttger stoneware with decoration in enamel colours. Porcelain Collection, Dresden.

and polished), a more beautiful material than its kindred. Finally, also, it is embodied in a series of forms which can to a great extent be called classic, since they are born of the material, proceeding from its very nature. In the great bulk of this stoneware are

Fig. 51.—Böttger stoneware with *Laub- und Bandelwerk* incised on the wheel. Porcelain Collection, Dresden.

included, it is true, a not altogether negligible group of teapots, etc., which are mere copies of Chinese models, presumably even moulded from them (some of these are still to be seen in the Dresden Porcelain Collection; Fig. 42). They belong presumably to the period when Böttger, who was not himself an artist, had not yet secured the co-operation of Irminger as a modeller. And some of the models which we must presume to be the work of Irminger himself are not altogether free from reminiscences of the Chinese repertory of shapes or Chinese decorative motives. Irminger also at times followed Turkish metal forms, as may be seen, for instance, from some coffee-pots with turban-shaped lids (Fig. 43), and finally, in not a few of Irminger's works there are traces to show that he was originally a goldsmith by profession, and involuntarily conceived all his shapes in metal before he became thoroughly familiar with the sensitive plastic qualities of the new material. Once conversant with it, however, he took full advantage of the equal ease with which it could be thrown on the wheel, moulded or freely modelled, and now came into being that series of forms which we have just referred to as classic, as arising naturally out of the qualities of the material itself. The credit of having increased the stock of enduring forms in European pottery must thus be ascribed to Irminger; Böttger himself, however, must be presumed to have invented the various methods whereby Meissen transformed the red stoneware to a more ornamental or nobler material than it was in itself. It may be divided into four classes, according to the different appearances it may assume. The first

is that of stoneware of an even red all through (Fig. 44), which was so beautiful in itself as to need no subsequent treatment. Typical of the second class, which Böttger himself called "iron porcelain" (*Eisenporzellan*, Fig. 45), is a more or less even blackish-grey

Fig. 52.—Böttger stoneware with *Muscheln* cut on the wheel. Porcelain Collection, Dresden.

surface; this was not originally intentional, but arose from a fault in the firing, which Böttger, however, soon learnt to transform into an advantage, partly by giving distinction to the colour of the dull, dingy surface by grinding and polishing it, and partly by cutting through the surface with a glass-cutter's wheel, in the manner of flashed and abraded glass, making scrollwork and other designs show out beautifully on the highly-polished ground of the red core. In the third class, also, a fault in the manufacture, namely, lighter and darker patches in the paste, has been changed to a virtue, in a beautifully effective marbling of the material or clouding of the polished surface (Fig. 46). The fourth class differs from the first three classes in being more lightly fired; strictly speaking, it cannot claim to be called stoneware, nor had it any analogue in China. This is Böttger's black-glazed ware, which we find sometimes decorated with oil gilding and lacquer colours (Fig. 47) after the manner of Venetian black-glazed maiolica of about 1600, and certain Delft faïence of the seventeenth century, sometimes cut through to the red core with designs similar to those of the second class (Fig. 48). Böttger was indefatigable in the invention of new methods for decorating his stoneware. Most frequently it has applied reliefs of acanthus-leaves, laurel-leaves, masks, scrolls, flowers, vine-stems or rose-sprays, generally showing up matt on a polished ground (Fig. 49), but sometimes also painted

Fig. 53.—Coffee-pot of Böttger stoneware with facets cut on the wheel. Mounted in silver-gilt set with turquoises. Kunstindustrimuseum, Copenhagen.

in enamel colours (Fig. 50). Böttger had, however, learned from Tschirnhausen the technique of glass-cutting, and used this as his favourite method of decorating stoneware, either with deeply-cut "*Laub und Bandelwerk*" (foliated scrolls) or other grotesques in the style of the period (Fig. 51), or with the so-called "*Muscheln*," which consisted of a diaper of facets or bowl- or cell-shaped depressions (Fig. 52). Grinding, polishing and cutting were for the most part executed in the "Schleif und Poliermühle" at Dresden; the resources of this institution, however, did not suffice for dealing with the whole of his production. In the year 1712 there were in Dresden six, in Meissen three, in Bohemia ten glass-cutters at work on the red stoneware, while goldsmiths and jewellers in Munich, Augsburg and presumably elsewhere were engaged in mounting it. The fact was that Böttger had, as time went on, become so possessed with the idea that his beloved ware was a sort of precious stone, that he had the finest specimens mounted in precious metals overlaid with enamels, and set with turquoises and garnets, after the manner of the Renaissance period. But specimens thus richly mounted (Fig. 53) are beyond comparison the most valuable products from his workshop, though a small series of purely plastic works generally command higher prices, from the fact that some of them are very rare, while they have also a particular historical interest as having led to the later plastic work in porcelain. In this direction also it was, of course, China that led the way. Among Böttger's earliest plastic productions in the red stoneware are several direct casts from Chinese statuettes in soapstone and a cast of a Kuan-yin in porcelain (Fig. 54). Others of the small plastic pieces, which, as a rule, are partly or entirely polished, are derived from Bernini (as, for instance, a head of Apollo from his group of Apollo and Daphne), or from Roman models (for instance, a head of Vitellius that is often met with), or from ivory carvings, for instance, a small relief showing Judith with the head of Holophernes). Others again, in medallion form and in low relief, are obviously moulded from medals. Only comparatively few, such as a statuette of Augustus the Strong (Fig. 55), a crucifix (in the museum at Gotha) and some figures from the Italian comedy (in the same place) seem to have been newly made for the material itself. Despite the eagerness of collectors for trifles of this sort, it is not upon these that stress should be laid when speaking of Böttger's first achievement. His

FIG. 54.—Kuan-yin of Böttger stoneware, cast from a figure in *blanc de Chine*. Porcelain Collection, Dresden.

merit, far from being based on the production of some few unique pieces, rests rather on the mass production, in a form always thoroughly artistic in treatment, of tea-pots, tea-caddies, sugar-bowls, coffee-pots, cups, bowls, knife-handles, salt-cellars, beer-mugs, bottles, beakers, goblets, candlesticks, and lastly vases in a multitude of different shapes and sizes, of which we can still form some idea from the Dresden Porcelain Collection. After the two sales of duplicates there held, the store-rooms have perhaps been emptied. But even without them the collection of models in the show-cases speaks clearly enough to the fact that even if Böttger had never invented porcelain proper, his stoneware alone would have given him a claim to be called the mightiest productive spirit in the history of European ceramics.

FIG. 55.—Statuette of Augustus the Strong in Böttger stoneware. Formerly in the Gumprecht Collection, Berlin.

Next to the porcelain collection at Dresden, with its 800 specimens or thereabouts of Böttger's red stoneware, the ducal museum at Gotha, with some 300 specimens, provides a centre for its study. But as a matter of fact, especially since the two Johanneum sales, there will now hardly be many museums, or larger private collections, in which it is not represented. In many places, however, one may still find it mingled with other stoneware of kindred character, sometimes with its Chinese prototypes, sometimes with the contemporary or later European imitations to which it gave rise.

FIG. 56.—Pot of Plaue stoneware, cut and polished, painted in lacquer colours and size gilding. Schloss-museum, Berlin.

For despite Böttger's captivity and other measures taken to preserve the secret of his invention, it was naturally impossible to prevent its being spread abroad by runaway workmen from Meissen. One of these, *Samuel Kempe*, who offered his services in Berlin in 1713, does not seem himself to have come up to expectations, but it was through him that the Prussian Minister of State, Friedrich von Görne, engaged a painter and lacquer-worker, *David Pennewitz* by name, to set up a factory for the production of this red stoneware on his estate near the town of PLAUE-*an-der-Havel*. When Böttger, in 1715, sent one of his assistants, *Johann Georg Mehlhorn*, to that place as a spy on his competitor, he brought back the report that at Plaue they were fairly efficient in the production of red stoneware,

but were not able to make the black glaze. Although the factory had depots in all the larger German towns, it did not pay. It continued, however, until 1730, and this leads us to assume the existence of a far greater number of its wares than have

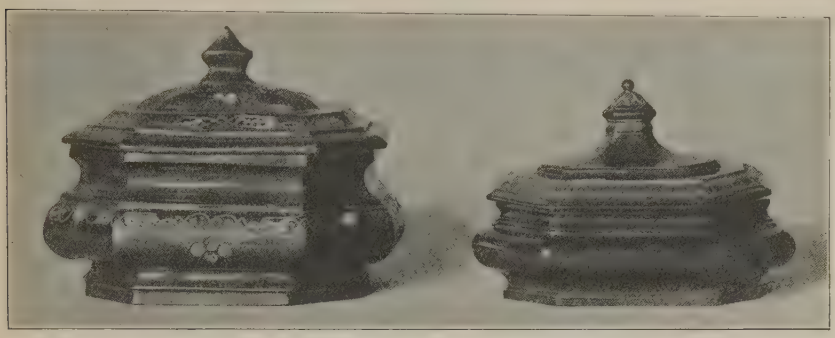

FIG. 57.—Sugar-box of Plaue stoneware and its prototype in Böttger ware; the first painted in white enamel colour. Porcelain Collection, Dresden.

hitherto been located (in the Schlossmuseum in Berlin, at Dresden, Gotha, and the Kestner Museum at Hanover). The identification of its wares (which at the Lanna and Gasser sales commanded prices about equal to those paid for Böttger's stoneware) was until recently based on a very unstable foundation, namely, a single specimen in the Berlin Museum, a jug (Fig. 56) answering fairly accurately to a description given by Sybel (see Bibliography). By comparison with the material and style of this jug, which has a red parrot on the lid and a gilt mask below the handle, it has been proved that wares with applied flowers in relief, painted in lacquer colours within matt panels reserved on a polished ground, were also produced at Plaue. We also find wares with design in white enamel (Fig. 57) or with incised matt designs and occasionally gilt decoration on a polished ground, as well as—despite Mehlhorn's assertion—a black-glazed stoneware. Quite recently, Schnorr von Carolsfeld has confirmed in no small degree the former slender foundation for our knowledge of this stoneware by bringing to our notice a vase which he came across in the hands of a dealer in Berlin. Like the jug mentioned above, it is described by Sybel. It is no less than about 4 feet high, of red stoneware, with cupids in matt relief on a polished ground, and affords, with this technique, further testimony as to the relations which existed between the Plaue stoneware and that of Böttger. The kinship is, however, restricted to certain external similarities. The Plaue ware is not so hard-fired; it is uneven in colour, owing to faulty kneading of the clay employed, shaped by hand instead of being thrown or moulded, thicker in the body and coarser in its shape than Böttger ware.

After having failed to justify expectations in Berlin, Samuel Kempe appears to have proceeded to BAYREUTH, and there to

have met with greater success, establishing, at the expense of the Margrave, a factory for the production of "brown porcelain" (compare Vol. I., p. 358). This ware also (which has always been cheaper in the antique market than Böttger ware) often appears

Fig. 58.—Tea-pots and cups of Bayreuth stoneware, with painting in silver. Formerly in the von Parpart Collection.

under the more famous name, though it is easily distinguishable from the Saxon ware, being of a very lightly-fired body, not of the stoneware type, and, on account of its porous nature, always requiring a glaze. As a rule, it has a transparent brown or blackish-brown glaze, more rarely a yellow, on which are painted with great delicacy *chinoiseries*, hunting-scenes, coats-of-arms or formal designs fired on in gold or silver (Fig. 58). This in itself is enough to render the Bayreuth ware easily distinguishable from Böttger ware, on which the gold and silver decoration is invariably only lacquered.

Somewhat confusing, on the other hand, is the existence of stoneware in Chinese forms (Fig. 59) in a material exactly resembling that of Böttger but several decades earlier in date, which bears the mark of a Dutch potter named *Arij de Milde*, born at Delft in 1634. The mark in question is of horizontal oval form, with a running fox, and the artist's name round it. Otherwise, the work of this and other Dutch potters, Kleftijus, M. de Milde, Lambertus van Eenhoorn, and Jacobus de Caluwe, so far as we know it, is restricted to lightly fired red earthenware. Moreover, a stoneware as hard as Böttger's could not possibly have been fired in the Dutch faïence kilns. For both these reasons we must assume that Böttger took casts from wares by Arij de Milde in his own stoneware body, the Dutch mark going with it in the process.

The rest of Böttger's stoneware is sometimes marked, with various crossed lines, letters (especially C, more rarely E and B) or numerals (especially 13). These, however, should not be regarded as factory marks, but as marks for guidance in the process of manufacture. Very rarely, but especially in the medallion portraits which include a possibly posthumous portrait of Böttger himself —we find the famous later mark of the Meissen factory, the crossed

electoral swords from the arms of Saxony. The presence of this mark on some of Böttger's stoneware, though it did not otherwise come into use for some years after his death, has been explained by Zimmermann as a later addition to such pieces, unless indeed

Fig. 59.—Two tea-pots of stoneware with the mark of Arij de Milde. Porcelain Collection, Dresden.

the specimens themselves actually belong to a later period, when the old technique was for once tried again. Much confusion has been caused by the attribution to Böttger stoneware, in Graesse's book, of a number of Chinese marks. Graesse was director of the Porcelain Collection at Dresden at a time when its stocks of Chinese stoneware and Böttger ware were completely mixed up, the former being regarded and exhibited as a section of the latter; he therefore reproduced the marks of both groups in his book indiscriminately, as indications of Böttger ware. Zimmermann, however, has corrected this fatal error in the later editions of Graesse's work, and the two Johanneum sales have spread abroad quantities of Böttger ware, and with it a wider knowledge of it, so that the danger of its being confused with Chinese and other related wares must be regarded as greatly reduced. Moreover, when one has made some little study of the genuine Böttger ware, it is by no means difficult to distinguish it from imitations or downright forgeries. A preliminary test with the file will in most cases suffice to show at once whether the specimen is of the right kind or not, Böttger's stoneware being probably the only kind existing which is hard-fired enough to resist even the hardest steel. There is, however, said to be a very hard Böttger-like stoneware, first produced about forty years ago, at Kamenz (in Saxony), while some presumably Bohemian imitations of the black-glazed ware with lacquer painting in gold are not altogether harmless. More dangerous than the absolute forgeries, however, are the pieces which have been "touched up," which are to be found in this class of ware also, many tankards and cups, originally polished but otherwise undecorated, having been enriched with incised ornamentation, especially in the form of coats of arms. We

reproduce here (Fig. 60) a specimen of one of these counterfeits which a Dresden dealer, now deceased, nearly succeeded in passing off on a well-known Norwegian collector some years ago. Under these circumstances, a particularly high value will presumably attach to specimens from the two Johanneum sales, these being, as the remains of Böttger's own stock-in-trade, absolutely authentic. But even bearing in mind the rate of exchange, it is hard to imagine a further rise in the prices of Böttger stoneware beyond those realised at the last of the sales mentioned. Even at the sale of the Gasser Collection (1912), specimens as undoubtedly genuine and good as the Dresden duplicates could be bought for a few hundred marks. On this occasion, as at the Lanna sale, only specially remarkable or unique specimens realised 1000 marks or more, as, for instance, one of the figures from the Italian Comedy (also represented in the museum at Gotha), 6,600 marks; a large candlestick, 1,770 marks. But at the last of the Johanneum sales quite common cups went for 850 to 1,200 marks,* a turned teapot, 8,500, the head of Apollo previously mentioned, 10,000, a pair of beakers with masks and acanthus-leaves, 9,500, another pair of beakers, similar in character, 13,500, a turned mug without decoration 7,000 marks. But even these prices were nothing compared with what was paid for the black-glazed ware with lacquer painting and gold, as, for instance, 28,000 marks for two little hexagonal tea canisters and 38,000 marks for two long-necked, spherical bottles with a spout shaped like the head of an animal on the body.

Fig. 60.—Vase of Böttger stoneware with *spurious* incised ornament. For sale in 1913 at Dresden.

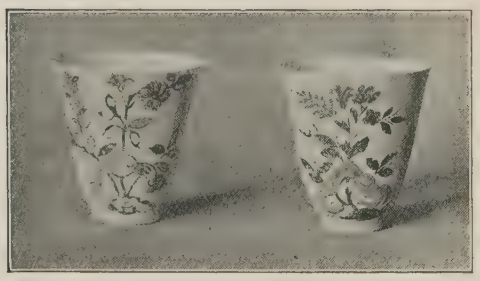

Fig. 61.—Two cups, glazed and unglazed respectively, of Böttger porcelain with experimental enamel painting. Submitted to Augustus the Strong, 1710. Porcelain Collection, Dresden.

Simultaneously with this extensive manufacture of the red stoneware, Böttger had continued to experiment with porcelain. Porcelain was, it is true, already invented in principle, but from this to the making of it as a factory production was still a considerable step, there being, at the moment of invention, an entire

* For the value of the German mark at the time, see Vol. II., p. 184.

lack of experience in the practical, still more the artistic, working of the new material. Böttger, however, untiring as ever, seems in this sphere also to have obtained results in a short time; for at the Easter fair at Leipzig in 1710 he was able to exhibit nine

Fig. 62.—Böttger porcelain with double walls, the outer pierced. Porcelain Collection, Dresden.

little specimens of shaped "white transparent porcelain," besides five small unglazed bowls; a month later he showed the king the first painted pieces, one glazed, the other unglazed, and in September of the same year, according to an eye-witness, his white porcelain was so perfect that it could not be distinguished from the "Indian" ware.

This white porcelain, however, was not put on the market until the Easter Fair at Leipzig in 1713. Böttger had in the meantime been indefatigably at work on the task of improving the paste, procuring white earths to test from far and near, until he finally discovered that he had, practically speaking, close at hand the very material he needed, the "*Schnorrsche Erde*," which later became so famous. He seems to have tested this earth as early as 1710; it came from Aue, a little place near Schneeberg in the western Erzgebirge, and was named after the owner of the estate on which it was found. It was not until the year after, however, that he finally realised the importance of this clay, which was destined to be the principal ingredient in Meissen porcelain for the next 150 years. But the difficulties were by no means overcome even now. If the paste had been a difficulty at first, the kilns now proved a source of trouble instead. It was not until 1715 that Böttger could claim to have mastered, not only the element of earth, but also that of fire, in the porcelain world. Meantime, still seeking to advance from better to best, he had given up the "*Schnorrsche Erde*" in order to try a clay from the immediate neighbourhood of Dresden, with which he worked until 1717, when he returned to the Erzgebirge clay, which he never afterwards relinquished. The fusible ingredient which he used in all these experiments was alabaster. The use of felspar, as employed in later times, he never learned any more than he did that of quartz, which is now generally used on account of its ready

fusibility, and accounts for the brittleness of much modern porcelain, whereas the hardness and strength of Meissen porcelain depend, among other things, on the fact that, even to this day, it does not contain this flux.

As will have been seen, the samples which Böttger laid before

Fig. 63.—Böttger porcelain chiefly with moulded reliefs. Porcelain Collection, Dresden.

the king in 1710 were already painted. Presumably identical with these are two beaker-shaped cups with ornamental overglaze painting in the Porcelain Collection at Dresden (Fig. 61). Even at this early date, Böttger was endeavouring in some degree to make porcelain a decorative art. One of the first, and also one of the greatest colour problems he had to deal with in this connection was the achievement of the underglaze blue colour, without which no true competition with Chinese porcelain could really be conceived. To use it was, moreover, something of a national obligation, for it had been known for a couple of centuries that the Erzgebirge was rich in the precious cobalt. And finally, as may still be seen from the masses of blue-and-white Chinese porcelain accumulated in Dresden, where it was once intended for the decoration of the so-called Japanese Palace, the blue was the king's favourite colour, and Böttger would naturally feel under a special obligation to produce it. But, despite all efforts, he was not destined to succeed. It was not until after his death that his best workman, *David Köhler*, succeeded in producing the underglaze blue; but it never attained at Meissen, even approximately, the depth and fulness with which it appears in Chinese porcelain. On the other hand, Böttger invented a glaze, or rather a colour, which China never knew, in the so-called "mother-of-pearl," or opal, glaze—a faint violet overglaze with a lustre which was extensively used at the factory during the succeeding period. From about 1713, indeed, he had at his command no small stock

of overglaze colours, and at least one painter of importance, by name *Funcke*. Nevertheless, the Böttger period in the history of Meissen porcelain must be termed predominantly plastic. The porcelain of his period remained for by far the greater part undecorated, while a small proportion received non-ceramic (lacquer)

Fig. 64.—Böttger porcelain chiefly with relief decoration modelled and applied. Porcelain Collection, Dresden.

decoration, and a still smaller proportion was scantily adorned with decoration in gold and enamels. This was due partly, perhaps, to the fact that the factory during the last years of his life had to struggle with severe financial difficulties which debarred it from any really productive association with art, partly also perhaps to Böttger's own lack of the qualifications needed for the control of a painting studio and his familiarity through his stoneware with predominantly plastic forms.

The Dresden Porcelain Collection contains some 370 specimens of these *incunabula* of European porcelain. Another rich collection is to be found in the Museo Civico at Turin, and, since the two sales of duplicates already frequently mentioned, it must be supposed that they will be represented in not a few museums and private collections, and have ceased to be counted among the very greatest rarities. Common to all of them is a warm, slightly yellowish tone, which Böttger himself regarded as a fault, but which most people nowadays would doubtless prefer to a colder and over-white tint. Böttger's porcelain is—presumably owing to its lack of quartz—not highly transparent; the glaze is thick, but even, and, as a rule, remarkably pure. Pieces from his first experimental period, when he had not yet obtained a glaze, are very rare, only a few being known, such as one of the painted cups already mentioned at Dresden, and also (in the Kunstgewerbemuseum, Frankfort) a bowl of yellowish spotted paste with a large, regularly continuous scale-pattern cut into the surface. The technical audacity and skill possessed at an early stage by

Böttger or his assistants are attested by a group of cups, bowls and covered jars at Dresden (Fig. 62), having double walls, the outer one being richly patterned in perforations similar to those of the Chinese *tui hua* (cf. Vol. II., 1, p. 91). But for the rest, it is mostly the stoneware forms, both the thrown and the moulded,

Fig. 65.—Böttger porcelain with painting in lacquer colours and gold. Porcelain Collection, Dresden.

with all their manifold relief ornaments, either moulded or freely modelled and applied (Figs. 63, 64), that occur again in Böttger's porcelain, and it is from these that it derives its predominantly plastic style, though, as already shown, it is not by any means devoid of pretensions to painted decoration. Coloured glazes are not found, but, on the other hand, we often find, especially for emphasising reliefs, lacquer colours and " cold " gilding (Fig. 65), which has, however, for the most part, as a rule, flaked off in course of time and thus gives but a poor impression of the original effect. In the little group of enamelled porcelain (Fig. 66) which must be presumed to indicate the next stage after the lacquer-painted, many of the colours are lively, brilliant, fresh and moist-looking, as, for instance, a yellow, a blue, a green and a pink, whilst others are less beautiful and pure, as, for example, an iron-red, a greyish-green and a violet. As a rule, all these colours are employed together. Some of them, however, also appear as monochromes, as in later times (the iron-red and the pink, Fig. 67). The mother-of-pearl glaze mentioned above was used by Böttger on a few rare occasions as a ground-colour

Fig. 66.—Böttger porcelain with designs in enamel colours. Porcelain Collection, Dresden.

(as on bowls and plates at Dresden); as a rule, however, it appears only in ornamental designs, and in such case often in combination with enamel colours (Fig. 68), the more extensive use of it after it had been brought technically to perfection being reserved for his successor. On the other hand, the progress

FIG. 67.—Böttger porcelain with painting in pink (inside, lacquer gilding). Porcelain Collection, Dresden.

made by Böttger in the firing on upon his porcelain of gold and silver was remarkable, considering that the same technique was never a success with his stoneware. Much of his porcelain shows that he was obliged in this case also to content himself for some time with the lacquer process; but there is some to show that he ultimately mastered the more ideal technique. There are at Dresden some cups which are gilt or silvered all over on the inside, and occasionally also on the outside as well. Experi-

FIG. 68.—Böttger porcelain with painting in "mother-of-pearl" glaze, gold and enamel colours. Porcelain Collection, Dresden.

ments in decoration in burnished gold on a dull gold ground are also known from his time, also in relief gilding. Generally, however, he used the gold and silver without further artifice for ornamental designs (Figs. 69, 70). His silver has, of course, long since turned black through oxidation, but the gold has, as a rule, withstood the action of time.

A number of pieces with more than usually meaningless *chinoiseries* in enamel colours, and indicating a far lower artistic level

than usual in Böttger's porcelain are to be found amongst the latter at Dresden. Other exceptions and unique specimens might be mentioned, as, for instance, some evidently very early pieces, likewise in the Porcelain Collection at Dresden, in which the decoration is produced by impressions with ornamental book-

Fig. 69.—Böttger porcelain with painting in gold. Porcelain Collection, Dresden.

binders' stamps in the still soft paste. Practically speaking, however, none of these exceptional pieces need be taken into account by modern collectors. They will, as a rule, have to seek samples of his porcelain among the white ware with its more or less rich plastic decorations. And even this may be costly enough to procure, if the prices of the last Johanneum sale are maintained. Direct reproductions of stoneware models, as, for instance, two long-necked four-sided vases, were sold on that occasion (to the Kunstindustrimuseum at Copenhagen) for 11,000 marks, a covered drinking-cup with lacquer-painted vine-branches in relief to the same buyer for 12,000 marks. Under these circumstances it is easy to guess how rarer specimens of Böttger porcelain will be

Fig. 70.—Böttger porcelain with painting in silver (now black through oxidation). Porcelain Collection, Dresden.

valued in future, as, for example, the large vases with rich plastic decoration, and the figures, though these last must be said to be of slight artistic value, and of no special historical interest beyond the fact that they gave a further impulse to the plastic work in porcelain of later times which had its origin, as we have shown, in the stoneware. Some of these figures are actual casts from grotesque Chinese figures of divinities; others, as, for instance, a series of no less grotesque dwarfs after Callot (the "Callot figures"

—Fig. 71—of which a whole collection was sold at high prices at the Gumprecht sale in Berlin in 1918), must be laid to the charge of European taste in the Baroque period. As it was reserved for Herold to show the world how artistically porcelain can be painted,

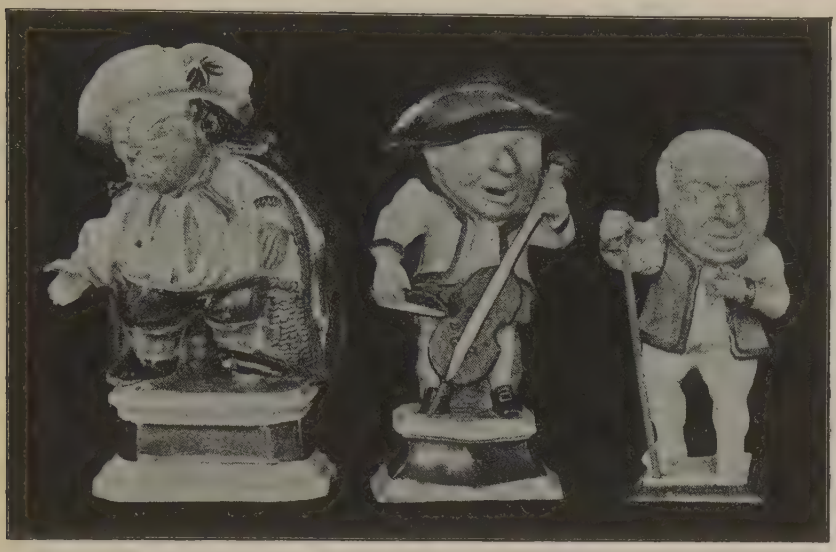

FIG. 71.—So-called "Callot figures," etc., of Böttger porcelain. Formerly in the Gumprecht Collection, Berlin.

so it was reserved for Kändler to show how artistically it can be shaped.

But for all that, neither Herold nor Kändler can throw Böttger into the shade. When Böttger breathed his last, on the 13th of March 1719, after a long illness and much suffering, at the age of only thirty-seven, his death was, it is true, according to tradition, brought on by too much drinking. But it was certainly no less brought on by too much genius; he died as a martyr to the single-minded intellectual energy of genius which wore him out before his time. And in any case, he is, as the inventor of true porcelain in Europe, the central figure in the history of European porcelain.

Böttger, when he died, left the factory at Meissen in a desperate financial situation. But a royal commission appointed to deal with the matter soon managed to set it on its feet again, though it had already a competitor; two of its workers, the arcanist *Stölzel* and an enameller and gilder with the appropriate name of *Hunger*, had been enticed to Vienna by offers of money from one du Paquier, a manufacturer in that city, and had betrayed the secret of the production of true porcelain. The Vienna factory, unconsciously and involuntarily, now became in a way the salvation of the original establishment; for of the two men who, in the following period, were the leading forces at Meissen—*Johann Gregor Herold* and *Johann Joachim Kändler*—one, and he at first the more important, Herold, had been trained at Du Paquier's factory.

Fig. 72.—Tankard with "gold Chinamen" and gilt reliefs. Meissen, about 1720. Kunstindustrimuseum, Copenhagen.

The samples which he placed before the Royal Commission at Dresden in 1720 showed that, as a technician, he had advanced far beyond Böttger, his palette being far richer, and his colours offering far more resistance to the fire. Among specially useful colours, he had at his command a brilliant iron-red, a purple, two kinds of green, a yellow and a light and a darker blue. As an underglaze blue which *David Köhler* had in the meantime succeeded in producing was no more than tolerably good, it was mainly overglaze painting which formed the basis of the factory's production for some time to come. The development of this to a degree of fineness and richness never previously known is associated with the name of Herold in particular. But his name is associated also with the development of the porcelain itself to a height of perfection which the world has never since seen. No wonder, then, that the productions of the Meissen factory of the time of Herold are among the most highly prized of all European porcelains.

A transition period, when the spirit of Böttger still reigned superior in the factory to that of Herold, and expressed itself at times in the relief work on porcelain which he affected (Fig. 72), produced the so-called "gold *chinoiseries*," that is, breakfast services or portions of them, more rarely tankards, etc., decorated with Chinese figures in gold silhouette. The type presumably dated

back to the above-mentioned *Funcke*, who from 1713 to 1726 was superintendent of the gold painting at the factory; it was only under Herold, however, that it received artistic sanction. To the period after Böttger and before Herold must also be assigned a little

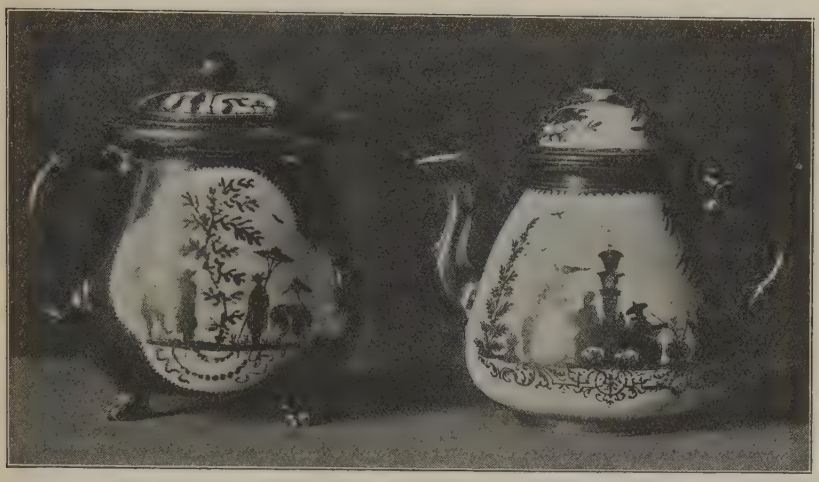

Fig. 73.—Pieces from breakfast-services with "gold Chinamen." Meissen, about 1720–1725. Kunstindustrimuseum, Copenhagen.

group of rare pieces [4] with decoration in silver lacquer, black (*Schwarzlot*) and (in the flesh-painting) iron-red (Fig. 74), as well as a no less remarkable group of pieces with overglaze painted figure-scenes after Watteau or in his style; the latter did not otherwise come into fashion at Meissen until later, but are anticipated in a poor quality of painting in these pieces (for instance, a tea and coffee service in the palace at Arnstedt, a tea-pot at Dresden, a coffee-pot—Fig. 75—in the von Dallwitz Collection in Berlin, a sugar-bowl in the Kunstindustrimuseum, Copenhagen). Of the two tendencies, a Chinese and a European, which thus ran athwart each other in the Meissen factory after the death of Böttger, the Chinese took the lead on the accession of Herold. The fondness for China and the Chinese as subjects for the play of unfettered decorative fancy with baroque designs was a feature of the age. We find it in Gillot and his pupil Watteau; it extended to Boucher and Pillement. Herold belongs to this series of artists, as is most distinctly evident, partly from a sketch-book in

Fig. 74.—Bowl with figure-painting in silver, *Schwarzlot* and (for the flesh) iron-red. Meissen, about 1720. Kunstindustrimuseum, Copenhagen.

the G. W. Schultz Collection at Leipzig, some of the pages of which may be attributed to him, and partly from an etching bearing his name and rather in the style of Pillement, finally also from a vase in the former Royal Palace at Dresden, signed and dated by his hand. The etching, however, is only dated 1726, and the Dresden vase 1727. A series of works in which he has copied Oriental porcelain as slavishly as anyone could, must therefore, in all probability, be placed prior to this time, when he was letting his fancy play about the Far East, and creating the first individual style of Meissen porcelain. During those years, Augustus the Strong was still occupied with preparations for the adornment of the Japanese Palace at Dresden, which was to be done entirely by means of porcelain, both Saxon and Oriental, and with this purpose in view Herold imitated both the daintily-decorated Japanese Kakiemon porcelain (Fig. 76) and other classes of Japanese porcelain, though, with his fiery iron-red, his brilliant violet, his emerald-green, and a deep, almost black, blue, in combination with gold, on the background of the gleaming white Saxon porcelain, he produced even more splendid effects than we find in the prototypes themselves. As regards design, however, he was still in the imitative stage, though he did treat his subjects with a certain freedom. Chrysanthemum and peony, bamboo and pine, phœnix and dragon, etc., constituted the traditional Chinese-Japanese (but mainly Japanese) stock of subjects, on which he constantly drew during these years, and which Meissen still continued to make use of for many years after Herold had created a style for European porcelain. Even for large services, designs were taken from Oriental porcelain, as, for instance, the "red lion service" (Fig. 77), the more famous "red dragon service" (Fig. 78), and the no less famous "yellow tiger service" (Fig. 79), which last, however, were, according to Berling, executed in 1736 and 1738 respectively (according to Zimmermann at least ten

FIG. 75.—Coffee-pot with incomplete overglaze painting in the Watteau style. Meissen, about 1720. Von Dallwitz Collection, Berlin.

years earlier) for the royal households, partly for the Silberkammer (plate-room) and the "Hof-Konditorei" (court confectionery) at Dresden, partly for the Konditorei at Warsaw. In armorial services also, as, for example, the Bernstorff, we find Oriental (so-called "Indian") flowers or fantastic beasts strewn about without regard to their lack of any sort of relation to heraldry. Among Herold's many merits must be counted that of having demonstrated that in porcelain also every style save that of dulness is permissible.

It was, however, hardly altogether because he found it dull, but also because he lacked for the present a sufficiently good underglaze blue, that he did posterity the service of forsaking, for a long time, the trivial Japanese Imari style, and sought his designs instead among the Japanese flora, with its wealth of colour, its chrysanthemum-sprays and other designs which went so well with his porcelain.

Fig. 76.—Covered jar, copied from Japanese "Kakiemon porcelain," painted in iron-red, bluish-green, light blue and violet. Meissen, about 1720–1725. Porcelain Collection, Dresden.

He had not, like the Japanese, an inferior porcelain to cover up as far as possible. On the contrary, he was more concerned to do full justice to the fine white ware. Therefore, from among the Oriental shapes he chose for preference those with simple profiles and large smooth surfaces, suitable for painting on, and at the same time calculated to display the beautiful porcelain itself. Notable works of this class (Figs. 80, 81), which were chiefly intended for the king, or for royal gifts, and are therefore often marked (in blue under the glaze) with the letters *A*(ugustus) *R*(ex), are rare, and genuine undamaged specimens consequently command enormous prices in the market. Whole sets are found, practically speaking, only in permanent possession, as, for instance, in the great German museums and some of the smaller ones (Lübeck, for example); in Scandinavia, probably only at the Nationalmuseum, Stockholm.

Even when Herold advanced from the old "gold Chinese figures" to the polychrome *chinoiseries* which made their entry at

the Meissen factory about 1725, he was hampered in his mode of presentation, being tied by his Oriental prototypes, for instance, to the treatment of the decoration as a picture on a single plane. This can easily be observed in the earliest of his porcelain with coloured *chinoiseries* (Fig. 82), the treatment of the figures here being schematic and summary, only a kind of continuation of the silhouette style in the old "gold Chinese figures." On the other hand, in the somewhat later porcelain of the entire large group here represented (Fig. 83) his imagination has also broken away to the extent of a more plastic rendering of the figures. But in Herold's polychrome Chinese figure-subjects at the last stage of their development (that is, as far as he himself is responsible for their composition and not merely for the inspiration; there is, at any rate, in the Grassi Museum at Leipzig, a mug—Fig. 84—with *chinoiseries* bearing the mark of another artist, Johann Gottlob Schlimpert, and there are also signed works by C. F. Herold, the brother of Johann Gregor, in the same style)[5] the newest feature is their free association with European ornamentation; they are, as a rule, set in cartouches or frames of the latter style. Böttger himself had, as we have seen, made some tentative use in his stoneware of the "*Laub- und Bandelwerk*" typical of the Baroque period. But it was only with Herold's colours, gold, purple and iron-red, in conjunction with grounds of Böttger's mother-of-pearl glaze (later often in combination with black stripes) that this ornamentation assumed a special ceramic colour-scheme in virtue of which it suited almost everything framed in it, and thus also the manifold scenes from a sort of Chinese Land

FIG. 77.—Tureen from the "red lion service." Meissen, about 1728. Kunstindustrimuseum, Copenhagen.

FIG. 78.—Plate of the "red dragon service." Meissen, about 1726. Formerly in the C. H. Fischer Collection.

of Cockayne, which Herold and his assistants, with inexhaustible imagination, succeeded in inventing.

Tea-services, breakfast sets, tankards (generally with silver lids), snuff-boxes and similar small articles of a very thin, light porcelain with these miniature-painted *chinoiseries* were turned out in such enormous quantities that one can easily imagine the age getting tired of them before long, and being filled with a desire for something new. It was very natural, therefore, for Herold to substitute European landscapes and other scenery, such as could be painted with the same palette and framed in the ornamentation which long practice had rendered easy. No personal style answering to that of his *chinoiseries* is, however, to be found—apart from the ornamental borders—in Herold's porcelain with European landscapes, scenes and figures. The subjects in these are borrowed, now from

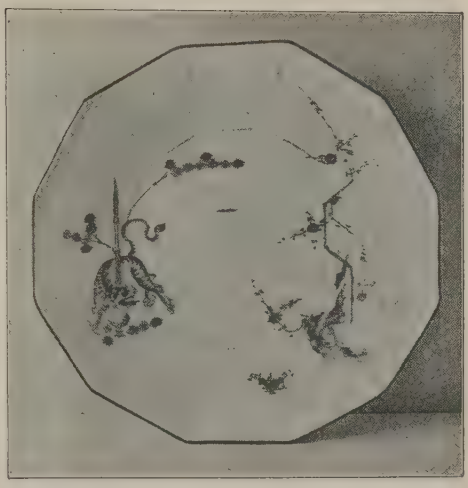

FIG. 79.—Dish of the "yellow tiger service." Meissen, about 1728. Porcelain Collection, Dresden.

FIG. 80.—"Augustus Rex vases" with Japanese decoration in iron-red, violet, yellow, two shades of green, blue and gold. Meissen, about 1725. In the Tower Room of the Palace, Dresden.

Watteau, now from Rugendas (Fig. 85), now from Wouverman, or from other originals, especially landscape, which have not as yet been identified. Among the last are, for instance, the numerous river scenes and harbour subjects with semi-Oriental figures

introduced (Figs. 86–88), which are strangely often found in this inland porcelain, and the presence of which it has been sought to explain from the fact that a certain relationship existed for some few years between the factory at Meissen and that at Venice. Naturally, something of this, as well as of other things, may have been invented by Herold himself. But, on the whole, his inventive genius was to a far higher degree of a specially ceramic than of a generally artistic nature. Most of all, he understood porcelain colours, their improvement, and not least how to paint with them, with an ingenuity and delicacy rarely equalled and never since surpassed.

FIG. 81.—"Augustus Rex vase," colours as in Fig. 80. Meissen, about 1725. Langaard Collection, Kunstindustrimuseum, Christiania.

The Chinese figures of Meissen under Herold are either painted in gold (very rarely also in silver, which has turned black with age, as on two jugs in the Kunstgewerbemuseum at Cologne), or in many colours; the European subjects, on the other hand, hunting-scenes, scenes of gallantry, harbour views, etc., are not infrequently painted in monochrome, mostly in purple, more rarely in iron-red, now and again in black. Mixed types are also found, as in the List Collection at Magdeburg, black (originally perhaps silver) figures in polychrome river landscapes. In addition, Herold was naturally tempted by numerous Chinese techniques, as he gained more command over the fire and the kiln. Thus, he began quite early producing the so-called *Fondporzellan*, that is, porcelain with a monochrome ground on which are reserved panels —mostly quatrefoil-shaped—with different kinds of painting. A bowl with yellow ground and medallions with Chinese figures in the Schlossmuseum at Berlin is marked *Meissen, d. 27. Aug. 1726*, and a whole collection of bowls with various coloured grounds and dates belonging to the same and the following year in the Porcelain Collection at Dresden (Fig. 89) confirm the fact that this technique was at that time mastered. The method of procedure with these ground colours was in principle the same as used by the Chinese (namely in their powder-blue, porcelain wares with decoration in reserve); there was a precedent also in China for a kindred process,

used, albeit more rarely, by Herold, by which he placed a polychrome design on the monochrome ground without having recourse to panels in reserve. His attempts, on the other hand, to colour the porcelain paste itself right through with metallic oxides, were a new departure. Such attempts, in grey, can be seen in two small cups with "Kakiemon" painting in the Nationalmuseum, Stockholm, and in pieces with other colours (blue, mauve, cream, grey-brown) in the Dresden Collection (Fig. 90). They are among the greatest rarities from Meissen. The ordinary Meissen *Fondporzellan* of the Herold period also commands high prices, among other reasons because it often bears the "Augustus Rex" mark, and was thus presumably intended either for the Japanese Palace or for some royal gift. The rarest, and perhaps also the most beautiful, is the Meissen yellow ground (Fig. 91), which ranges from a pale straw-yellow ("*paille*") to a deep lemon. Other ground colours of the Herold period are a pale violet, an apple green, a sea green, a light blue (Fig. 92), a purple and a brick red. These colours are, as a rule, laid on with a brush and are not glazes proper. The only true coloured glaze known at Meissen in the time of Herold was the Chinese nasturtium brown or "dead-leaf" brown used here, as in China, in combination with painting in blue under the glaze.

FIG. 82.—Tankard with *chinoiseries* (earliest form) painted in colours. Meissen, about 1725. Dosquet Manasse Collection.

All this time, the blue underglaze painting had fallen behind in development. One reason why it could never attain the same pellucid fulness and brilliant strength as in China, was the fact that at Meissen the porcelain had to be fired to a higher temperature than the Chinese, and could not, like the Chinese, be painted with the cobalt-blue pigment when the paste had been merely dried in the air, but only after a first firing. At Meissen, therefore, underglaze blue was generally used only on ordinary household porcelain. Now and again, it is true, some blue-and-white piece without a mark hitherto regarded as a precious example of Chinese porcelain, turns out to be Meissen, as, for instance, an octagonal covered bowl

in the Nationalmuseum, Stockholm, recently unearthed by Zimmermann (Fig. 93). There are also some few blue-and-white

Fig. 83.—Parts of breakfast services with *chinoiseries* painted in colours. Meissen, about 1725–1730. Kunstindustrimuseum, Copenhagen.

show pieces, with the *AR* mark, as, for instance, a pair of vases in the Grassi Museum at Leipzig, another pair in the Schlossmuseum in Berlin (Fig. 94), a third at Charlottenburg and several butter-dishes and other pieces at Dresden (Fig. 95). We likewise find blue-and-white porcelain with figure decoration, which, partly from the drawing of the sword mark, partly from kiln cracks and other flaws, declares itself as belonging to the early experimental stage. All such things are, however, rare. Household porcelain, on the other hand, which from 1740 onwards is decorated either with the so-called *Zwiebelmuster* (onion-pattern, Fig. 96) or with the thin, stylised Japanese plum-blossom pattern (*Strohblumen*, Fig. 97), later annexed by the Copenhagen factory, is among the commonest and most easily obtainable representatives of eighteenth-century Meissen porcelain. Such porcelain is, as a rule, marked with the crossed swords, which began to come into use in 1726, and often with the addition of some letter of the alphabet, presumably the initial of the artist responsible for the painting in blue. K, for instance, probably stands for *Johann Kretzschmar*, a specially conspicuous blue-painter, who worked at the factory from 1726 till 1752. Another use made of the underglaze blue, when once it was mastered, was in combination with iron-red or several colours and

Fig. 84.—Tankard with *chinoiseries* painted in colours, signed: *Johann Gottlob Schlimpert, Meissen 10. July 1725.* Grassi Museum, Leipzig.

gold in what was often a very faithful imitation of Imari porcelain (Fig. 98). Such patterns are found especially on plates, but

FIG. 85.—Stand for a tureen with battle-scenes painted in colours after Rugendas and rich gilt decoration hatched in black. Meissen, about 1735. Bayerisches Nationalmuseum, Munich.

FIG. 86.—Tureen with figures in landscapes painted in colours and rich decoration in iron-red, purple and gold. Meissen, about 1735. Formerly in the C. H. Fischer Collection, Dresden.

are not otherwise common. Herold's good taste forbade him, as already suggested, to use this uninteresting style except as a pure experiment.

Quite as much is known about the modellers of that period at the Meissen factory as about the contemporary painters. That they

FIG. 87.—Portions of breakfast-services with port-scenes and river landscapes painted in colours and rich ornament in iron-red, mother-of-pearl glaze and gold. Meissen, about 1730–1735. Kunstindustrimuseum, Copenhagen.

were able at an early date to produce fairly large and complicated plastic works is seen, for instance, in a clock standing 15 inches high, at the Hermitage in St. Petersburg, bearing the date of the day on which Peter II. came to the throne in 1727, and thus evidently a gift to the Czar on that occasion from Augustus the Strong. This clock excels rather in its powerful painting than in its modelling; so also, some presumably contemporary "pagoda" figures (Fig. 99), that is, Chinamen sitting cross-legged (attributed by Zimmermann to a moulder named Georg Fritzsche) are fairly barbaric in shape. The factory evidently lacked a really capable modeller, until, in 1727, the sculptor *Gottlob Kirchner* was appointed in that capacity. He belonged to the Baroque movement peculiar to Dresden, which reached its highest expression in the "Zwinger" of Poppelmann; some large grotesque vases in the style of J. Stella and a couple of clock-cases (Fig. 100) attributed to him, not to speak of his magnificent wall-fountain with the supporting figure of Atlas occurring both in complete specimens (at Dresden and Berlin, Fig. 101) and in separate portions (for example, in the possession of Generalkonsul Jahnson, at Stockholm), show that Kändler had

FIG. 88.—Plate with river-scenes painted in colours and rich ornament in iron-red, mother-of-pearl glaze and gold. Meissen, about 1735. Brünn Museum.

in Kirchner a predecessor who did not lack qualifications for creating a plastic style at the factory. But as early as 1729 it was found necessary to discharge him for idleness and disorderly living. He was, it is true, recalled two years later (after his successor, an ivory-carver named *Ludwig Lück*, had given similar

Fig. 89.—Group of bowls with grounds of various colours. Meissen, 1726–1727. Porcelain Collection, Dresden.

grounds for complaint), in order to make, among other things, models for the large vases already referred to, and some enormous animal figures for the Japanese palace; but he proved unequal to the task, and another modeller had to be engaged. The choice now fell upon *Johann Joachim Kändler*.

Fig. 90. Tankard of stained porcelain with portrait of Augustus the Strong in white porcelain on a blue ground. Meissen, about 1725. Porcelain Collection, Dresden.

The selection could not have been more fortunate, for this artist served the factory with the whole of his rich talent in almost unparalleled loyalty until his death in 1775. His first task was that of helping Kirchner, among other things, with the curious large animals well known to all who have visited the Porcelain Collection at Dresden. Kirchner's share in these comprises the most primitive, as, for instance (Fig. 102), a rhinoceros (after a woodcut by Dürer), an elephant, a fox, a bear, a lioness and a leopard. Together with the works by him previously mentioned, as well as a highly dramatic and admirably executed statue of the Apostle Peter (in the Grassi Museum at Leipzig) and a statuette of Augustus the Strong, 16 inches high (in the Porcelain Collection at Dresden), these animals, which are by no means least of their series,

confirm the fact that Kirchner was quite unjustly put altogether in the shade by Kändler. Though the latter was undoubtedly the more fertile talent of the two, Kirchner was perhaps of more sterling quality. He had, however, the failing of having luck against him! His last years were spent in Berlin; why or under what conditions, we do not know.

Fig. 91.—"Augustus Rex" vase with yellow ground and reserved panels with "Kakiemon" painting. Meissen, about 1730. Bayerisches Nationalmuseum, Munich.

After Kirchner's departure from Meissen, Kändler completed the long series of animals, some of them life size, which were intended to adorn the walls of the Japanese Palace. Some are white (Fig. 103), some painted in lacquer colours, some decorated with fired enamel colours (Fig. 104); for the rest, apart from the masterly skill with which they are modelled, they are chiefly of interest as curiosities, as constituting some of the largest blocks of porcelain ever produced in Europe. With their numerous fire cracks and other flaws from the kiln, and with their impure paste, in which the porcelain earth has obviously been mixed with a considerable proportion of ordinary clay, they denote a monstrous transgression of the limits of porcelain technique. And, indeed, as far as that goes, they also transgress the limits of common sense and restraint in taste. But, at the same time, they are of great historical value, as remarkably conspicuous evidence of that persistence in defying and overcoming all technical difficulties which was so deeply ingrained in all artists of the Baroque period, and in none, perhaps, more deeply than in Kändler.

Fig. 92.—Covered bowl with blue ground and reserved panels with *chinoiseries* painted in colours. Meissen, about 1730. Kunstindustri-museum, Copenhagen.

This persistence in Kändler now proved to the advantage of the Meissen factory in various ways. When he was first engaged, he found, as we read in one of his reports, "not a single properly-made handle." One of his first

endeavours, therefore, was to revise the forms generally in use, to give them handles, spouts, ears, feet, knobs to the lids, and so forth, of a thoroughly plastic nature. His next aim was to create the first big show services. The factory had hitherto been content, for the most part, to produce breakfast-sets for one or two persons ("*solitaires*" or "*tête-à-têtes*"). Kändler put it in a position to meet the most extreme demands, both as to the extent of the services themselves and their magnificent artistic decoration. His two greatest achievements in this field are the "Sulkowsky" service (Figs. 105, 106), which he carried out between 1735 and 1738 for the Equerry-in-Chief, Count Alexander Joseph von Sulkowsky, and the Brühl "Swan" service (Figs. 107–111), which he executed between 1737 and 1741 for the Saxon Minister, Count Heinrich Brühl, who, until his fall in 1763, had charge of the factory at Meissen.

FIG. 93.—Small covered bowl with painting in underglaze blue. Meissen, about 1725–1730. National-museum, Stockholm.

Kändler's plastic style was not yet altogether personal when he shaped these services. The tureen for the Sulkowsky service is fashioned after a silver tureen made by Johannes Biller, a goldsmith of Augsburg, and a three-branched candelabrum in the service with strongly curved branches, borne by a sitting woman, seems inspired by, or even perhaps directly copied from, a model in metal. Far from any attempt at concealment, the metallic character of these models is further emphasised by rich gilding of all their modelled parts, their painted decoration being restricted to the least possible, namely, the placing of the arms of the allied Sulkowsky and Stein families on every piece in the service, and besides, some sparsely strewn "Indian" flowers on all larger smooth surfaces.

In the Brühl "Swan" service, Kändler borrowed his repertory of shapes to a great extent from the great French *ornemaniste*, Juste-Aurèle Meissonier. A candlestick, for instance, belonging to the service, is actually shaped after a famous

FIG. 94.—Vase with painting in underglaze blue and *AR* mark. Meissen, about 1730. Schloss-museum, Berlin.

engraving by Desplaces from a sketch by Meissonier, and the sensitive, undulating, lively style of the latter betrays itself both in the shell-like gradations of the reliefs, which vitalise all the surface of the pieces, and in the applied shells and marine plants, or groups of Nereids, Tritons and sea monsters which Kändler introduced as handles and as a finish to lids, etc. The Swan service, however, which is a glorification of the sea, its flora, fauna and deities, and has obtained its name from the swans which, either in relief, or modelled in the round, serve as the leading motive of its decoration, is a far more original production than the Sulkowsky service. It has an enormous wealth of beautifully modelled figures, and also a more powerful coloristic effect than the somewhat older service, all the sea-monsters, for instance, being painted in strong colours, all the panels richly gilt, and all the rims strewn with "Indian" flowers, while the swans are white, and the naked human figures only faintly flushed on the breasts, fingers, toes and other salient parts. In this enormous work, Kändler was ably supported by the talented sculptor *Johann Friedrich Eberlein*, who was in the service of the factory from 1735 to 1749. To him we owe, among other creations, a series of figures of deities and virtues on high pedestals, a Polish woman in a crinoline, the drunken Silenus on an ass, the Three Graces (Fig. 112), the Four Seasons, the groups of Atalanta and Meleager, and Acis and Galatea, and finally, in the Swan service, a very beautiful, only slightly coloured and gilt sweetmeat bowl in the form of a kneeling Nereid bearing a shell on her head (in the Schloss-museum, Berlin, Fig. 113).

FIG. 95.—Butter-dish with painting in underglaze blue. Meissen, about 1730. Porcelain Collection, Dresden.

FIG. 96.—So-called "onion pattern" (*Zwiebelmuster*) in underglaze blue. Meissen. Porcelain Collection, Dresden.

FIG. 97.—So-called *Strohblumenmuster* (the later "Copenhagen pattern") in underglaze blue. Meissen.

Simultaneously with the making of the Swan service, Kändler modelled

for the Empress Amelia of Austria a complete altar set with twelve Apostles after models by Bernini in the church of San Giovanni in Laterano at Rome. One of the Apostles, which does

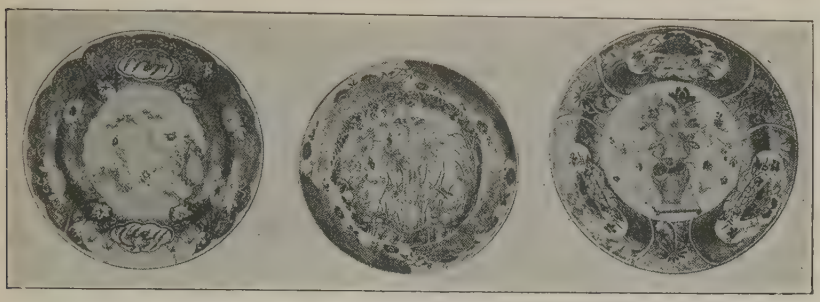

FIG. 98.—Three plates with underglaze blue used in combination with overglaze colours in imitation of Imari porcelain. Meissen, about 1730–1740. Formerly in the G. von Gerhardt Collection, Budapest.

not appear to have been despatched with the first mouldings, is in the Schlossmuseum in Berlin. It represents St. Matthew, wearing a robe patterned in gold, standing on a pedestal painted with the arms of the Empress, and reading from an open book. The final appointments of the altar (in the Hofmuseum, in Vienna) include, besides a crucifix, six candlesticks, fourteen figures of Apostles and much else. Two Apostles and a Madonna on the terrestrial globe, belonging to the same series, are preserved in the castle of the Counts Brühl, at Pförten, where is also the bulk of the Swan service (the remainder being deposited in the museums at Berlin and Dresden, and some few pieces in other museums and private collections). Colossal as this work was, with its figures 18 inches high, it was small compared with other works by Kändler belonging to the close of the 'thirties and beginning of the 'forties. There is, for instance, in the Porcelain Collection at Dresden, a statue of Augustus III., in Polish dress, over 3 feet high.[6] The same museum also possesses (in biscuit porcelain) the head of, and in glazed white porcelain, a small model for, an equestrian statue of Augustus III. on a high pedestal (Fig. 114), which Kändler intended to execute in more than life size (24 feet high) in porcelain; it was actually begun, but had to be relinquished owing

FIG. 99.—"Pagoda" figure, painted in iron-red, gold, black and a few enamel colours. Attributed to Georg Fritzsche. Meissen, about 1725. Porcelain Collection, Dresden.

FIG. 100.—Gottlob Kirchner: clock. Meissen, about 1727–1728. Von Klemperer Collection, Dresden.

to technical and financial difficulties. Although these enormous works belong to the incipient Rococo period, and though Kändler, with astonishing versatility, adopted the new taste, it is nevertheless evident from their style that Kändler himself was a child of the Baroque. And this he remained to his last years when, in 1772–1774, at the command of Catherine II. of Russia, he modelled a huge table decoration, of which an unpainted group in the Dresden Kuntsgewerbemuseum, "The Triumph of Amphitrite," is but a fraction, the work in its entirety being (at least, it was in 1913)[7] in a state of almost complete preservation in the Oranienbaum Palace near St. Petersburg. All this was perhaps a misjudgment on Kändler's part as to the essence and limitations of porcelain-modelling. "You can make anything you please in porcelain; if it is too big, it can be made in two pieces," he writes in one of his reports. Strangely enough, this utterance of his dates from 1730, that is from the very time when he was about to apply porcelain modelling in the only proper manner, namely, in the figures and groups on a small scale with which his name and that of Meissen are most lastingly associated. It has been supposed that the original intention of porcelain statuettes was for decorating the table. They would thus be descended from the figures of wax or sugar used in earlier time, for the so-called "*Schauessen*," when they were grouped about in complete park-scenes, with palaces, temples, pyramids, rocks, and so forth, placed, on festive occasions, in the middle of the banqueting table, or on a separate table at the side. That a similar decorative arrangement was occasionally carried out in porcelain is beyond all doubt. From an inventory dated

FIG. 101.—Gottlob Kirchner: fountain. Meissen, about 1728. Porcelain Collection, Dresden.

Fig. 102.—Gottlob Kirchner : rhinoceros (after a woodcut by Dürer). Meissen, 1732. Porcelain Collection, Dresden.

1753, of Count Brühl's "*Konditorei*," it appears that it contained four churches, two temples, two Italian towers, fifty-one town houses, thirteen peasants' houses, five barns, thirteen stables, twenty niches, forty-eight pyramids, six gondolas, rock caverns, basins and bowls for waterworks, altars, pedestals, columns, capitals, cornices, vases, crowns, electoral hats, shields, palms, flower-pots, orange-tubs and other items. Among larger pieces is mentioned a temple of honour in 264 parts, with seventy-four figures belonging thereto. Kändler also, as we have seen, occupied himself with such table decorations when commissioned to do so; a complete "temple" by his hand, which in wealth of plastic forms beggars description, is preserved in the Kunstgewerbemuseum at Frankfort. But it is certain that the majority of his numerous single figures and groups ought to be regarded from a different point of view, for they are only compara-

Fig. 103. — Kändler : Padua cock. Meissen, 1733–1734. Kunstindustrimuseum, Copenhagen.

FIG. 104.—Kändler : goat. Meissen, 1733–1734. Nationalmuseum, Stockholm.

tively rarely designed to be seen from all sides, like the dancing couple in Fig. 115; as a rule, they have a front and a reverse side, and are thus their own proof that, like the small bronzes of

FIG. 105.—Kändler : tureen from the Sulkowsky service. Meissen, 1735–1738. Schlossmuseum, Berlin.

FIG. 106.—Kändler : flower-stand from the Sulkowsky service. Meissen, 1735–1738. Kunstindustrimuseum, Copenhagen.

FIG. 107.—Kändler: tureen from the Brühl "swan" service. Meissen, 1737–1741. Schloss Pförten.

FIG. 108.—Kändler: tureen from the Brühl "swan" service. Meissen, 1737–1741. Schloss Pförten.

the Renaissance and the ivory carvings of the Baroque period, they are to be regarded as independent works of art.

Their independence extends also to their style, for in this category of wares Kändler at last created something not only hitherto unknown in porcelain modelling, but new in sculpture itself at the time, the representation of human figures in the actual

FIG. 109.—Kändler: candelabrum from the Brühl "swan" service. Meissen, 1737–1741. Schloss Pförten.

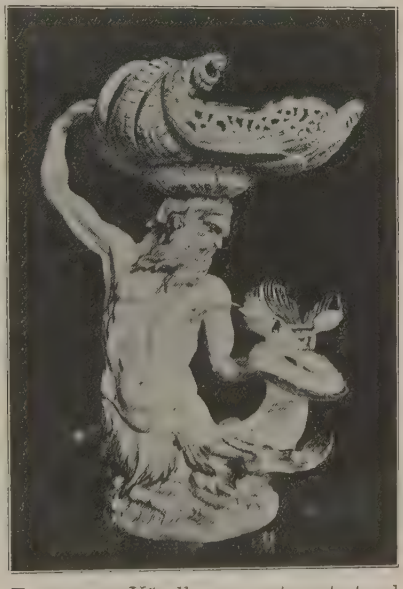

FIG. 110.—Kändler: sweetmeat-stand from the Brühl "swan" service. Meissen, 1737–1741. Schloss Pförten.

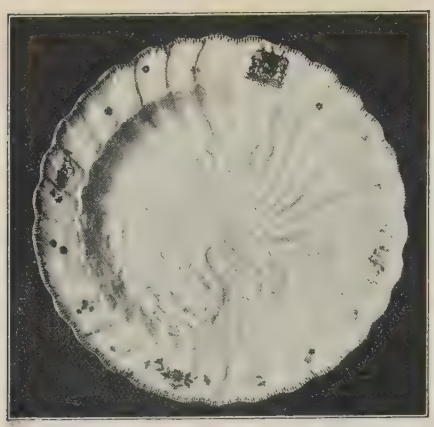

FIG. 111.—Kändler: dish from the Brühl "swan" service. Meissen, 1737–1741. Kunstindustrimuseum, Copenhagen.

dress of the period. An intimate style, which was the more intensive in its effect from being frequently used for subjects of an intimate nature (Fig. 116), now replaced the touch of the antique or heroic which was still represented, for instance, in the portrait statuettes of Augustus the Strong of the time of Böttger. Kändler did not, it is true, generally represent in his small figures and groups incidents from actual life. His imagination was, like that of the age as a whole, fertilised rather by the theatre and the opera than by the life around him. He felt himself, too, more drawn towards peasant costumes and the dresses of distant peoples than to creatures of fashion and their attire as seen in Dresden. But, emancipated from the mythological or allegorical paraphernalia of the preceding periods, he was able to focus his attention upon the human element in humanity, and to create new and living plastic formulas even for the natural movements of children. As the creator of such fresh and expressive formulas, not least in a series of amatory groups, Kändler must be given a place in plastic art exactly like that of Watteau in painting.

FIG. 112.—J. F. Eberlein: The Three Graces. Group painted in colours. Meissen, 1744. Formerly in the G. Hirth Collection.

The effect of power and completeness produced by his earliest figures and groups, which are still purely baroque in spirit, free from the mawkishness of the Rococo period but yet not lacking its grace, is enormously enhanced by their simple colouring in strong unbroken colours—a deep and lustrous black, a clear light blue, an iridescent copperygreen, a brilliant iron-red, a pure lemon-yellow, and a full purple, sometimes combined with gold. The various parts of the dresses of the figures are sometimes of a

single colour, sometimes patterned with "Indian" flowers. The bases are as a rule white, but often have scattered flowers, applied in relief and painted. Of the details, only eyes, mouth and hair are painted in colours; the flesh is only a faint pink, often almost entirely white. Kändler was too much of an artist to fall into the error of the too realistic naturalism in colour, which obtained in later times. Among the most beautiful of his early groups are the so-called "crinoline groups" (Figs. 117, 118), the prices of which have during recent years risen to £2,000 or £2,500, and which are therefore counterfeited with the greatest diligence and refinement of detail. Not infrequently, his figures and groups were, on their first appearance, supplied with costly ormolu mounts, the branches of which, with porcelain flowers, form a leafy arbour about or behind them, at the same time bearing candle-sockets for

FIG. 113.—J. F. Eberlein: sweetmeat-stand from the Brühl "swan" service. Meissen, 1737–1741. Schlossmuseum, Berlin.

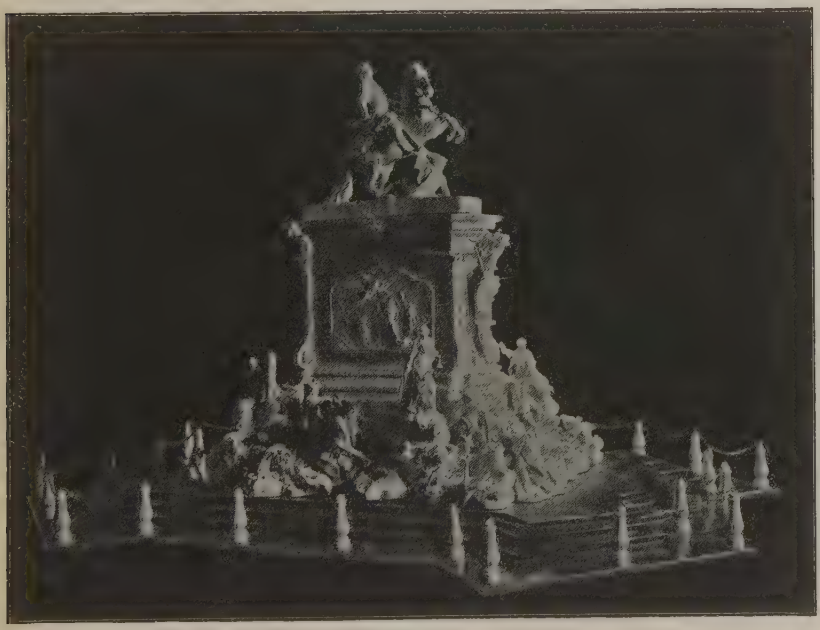

FIG. 114.—Kändler: model for a colossal equestrian statue (34 feet high) of Augustus III. in porcelain. Meissen, 1753. Porcelain Collection, Dresden.

FIG. 115.—Kändler: dancing couple. Meissen, about 1740. Sold at auction by Helbing, Munich, in 1911.

their illumination in the evening. Splendid specimens of this mounting are a pastoral group and six groups or figures mounted as candlesticks which became the property of the Kunstgewerbemuseum in Berlin by its transference to the old royal palace (it is now known as the Schlossmuseum).

Several other skilled sculptors worked at Meissen at the same time as Kändler, the most talented, after Eberlein, already mentioned, being *Johann Gottlieb Ehder* and *Friedrich Elias Meyer. Meyers Sorte* ("Meyer's style"), as the models of the latter are termed in the stock lists of the factory, belong rather to the Rococo period, and thus to the following chapter; they are generally recognisable from their over-slender proportions, too small heads, with smiling faces, and bases in pure rococo style. He seems also to have been the originator of some of the many Chinese figures made at the factory. Keen dealers often attach the name of Kändler to them, as to many other Meissen figures, of which very few deserve to bear it. It is, however, by no means always easy to determine whether a figure or group is by Kändler or not; for in the course of his long period of activity his style altered under the influence of changes of taste. As already suggested, however, he retained all his life something of the predilection common to artists of the Baroque period for compactness and force of composition, and as he continued also to work on subjects on a monumental scale, models from his hand are generally recognisable, not only by their simple, weighty construction, but also by their broad, largely-conceived forms. It is thus undoubtedly to him that we owe the well-known series of single figures (of about 1735–1740) of miners, with Augustus the Strong in miner's

FIG. 116.—Kändler group of lovers. Meissen, about 1740. Formerly in the C. H. Fischer Collection, Dresden.

Fig. 117.—Kändler: "crinoline group." Meissen, about 1740–1745. Frau Hermine Feist Collection, Berlin.

costume at their head (Fig. 119, six specimens of unusual size are deposited in the Nationalmuseum at Stockholm); so also a series of figures from the Italian Comedy. He was also the modeller of the majority of certain types of tradesmen of about 1740, partly modelled after the *Cris de Paris* of Bouchardon

Fig. 118.—Kändler: Columbine and Scaramouche. Meissen, 1741. Schlossmuseum, Berlin.

FIG. 119.—Kändler: Saxon miners (in the middle, Augustus the Strong dressed as a miner). Meissen, about 1735–1740. Formerly in the C. H. Fischer Collection, Dresden.

(Fig. 120), of various figures in national costume, Chinese (Fig. 121), Turks, Circassians, Poles, negroes, etc. (partly taken from de Ferriol's "*Différentes Nations du Levant*," Paris, 1714), and lastly—to name only the most important—of the famous "Monkey Band," a satire upon the royal orchestra of the period at Dresden, consisting, in its entirety, of a conductor and twenty-one musicians. All this forms the advance guard of the hosts of statuettes which emanated from the Meissen factory during the Rococo period, and which, more than all else, served to build up its world-wide fame.

FIG. 120.—Kändler: hurdygurdy - player (after Bouchardon). Meissen, about 1740. Kunstindustrimuseum, Copenhagen.

FIG. 121.—Kändler: seated China-man. Meissen, about 1740. Traugott Collection, Stockholm.

But Kändler's relations with the factory were even firmer than hitherto indicated. Far from restricting himself to producing for the royal manufactory isolated works in figure-modelling, among which may be reckoned also a series of figures of birds, large and small, he supplied for it many models in which—as in the Turkish woman with a hamper (Fig. 122) or the famous salt-cellars composed of a gardener-boy and girl respectively sitting between two baskets—the figure was combined in a single composition with an article for use. He made

an even deeper impression upon the factory, however; with his overwhelming fertile gift for plastic achievement, he set his mark upon practically its entire stock of forms. As already mentioned, his predecessors had for the most part kept to the simplest of the Oriental shapes, and especially to such of them as permitted decorative painting to come completely into its own. With Kändler, there arose in the factory a struggle for supremacy between painted and plastic decoration, until they were fused in a higher unity, the style of Meissen porcelain in the Baroque period.

FIG. 122.—Kändler: Turkish woman with hamper. Meissen, about 1745. Kunstindustrimuseum, Copenhagen.

Reproductions of the Sulkowsky service, the Swan service, etc., will give, better than any words, an impression of this style, with its powerful alternations of profile, its abhorrence of the straight line and the circle, its predilection for volutes and other twisted, bowed and tense forms, its fondness for gadroons, its delight in applied ovolo, curled leaves, flowers, masks, cartouches, and draperies, its prolific use of blossoms, modelled and applied (Fig. 123), and of finials in the form of fruit, figures, or *putti*, its repeated introduction of creatures relating to water, such as swans and dolphins. In the Sulkowsky and Swan services, as we have noted, the style was already anticipated. But Kändler gradually introduced it into practically all services, whether based upon some single motive or not. One breakfast-set had all its pieces made in the form of a lemon. Another was overlaid throughout with forget-me-nots, coloured blue, a third with vine tendrils, a fourth with shells. One of his most popular productions of this class (though at the same time one of those most contrary to reason and in every way least happy) is the guelder-rose

FIG. 123.—Kändler: pierced vase with applied flowers. Meissen, about 1745. Langaard Collection, Kunstindustrimuseum, Christiania.

FIG. 124.—Kändler: "*Schneeball*" (guelder-rose) vase, one of a pair with portraits of Louis XV. and Augustus III. Meissen, 1741–1742. Porcelain Collection, Dresden.

(*Schneeball*) service, the pieces of which are closely and monotonously covered on the outside with small white flowers of the most fragile description, applied in full relief. Exceptionally fine specimens of this are a pair of vases in the Porcelain Collection at Dresden, with relief portraits of Louis XV. and Augustus III. (Fig. 124), and a pair of giant jugs, mounted in ormolu by Caffieri, in the Wallace Collection, London. Similarly unfortunate from a practical point of view was the basket-work or other ornament in slight relief which Kändler was fond of putting on the plates, dishes, etc., of his services, and which the factory still calls by the names of the patrons who first ordered such services. We find frequent mention here, for instance, of the *Alt* or *Ordinair Osier* (wickerwork) pattern, Fig. 125—which was already employed, in a coarser form, on the Sulkowsky and other services of the 'thirties—and the *Neu Osier* (Fig. 126), in which the wicker-work is divided by S-shaped radial ribs. So

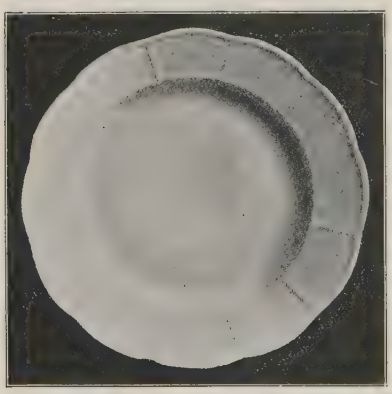

FIG. 125.—*Alt Osier* pattern.

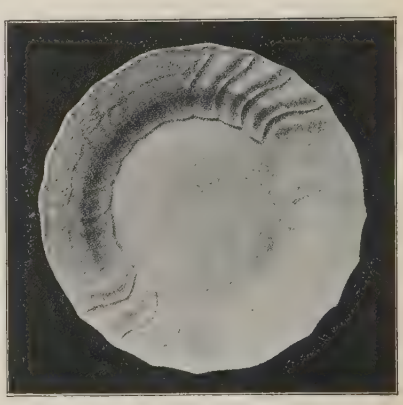

FIG. 126.—*Neu Osier* pattern.

also we have the *Alt Brandenstein* pattern (with straight ribs, Fig. 127), in contrast to the *Neu Brandenstein* (with curved ribs, Fig. 128). *Gotzkowsky erhabene Blumen* (Fig. 129) meant, and still means, a service with floral sprays in slight relief; it was named after the later founder of the Berlin factory. *Dulong Reliefzierat* was the term used for a kind of rococo scrollwork

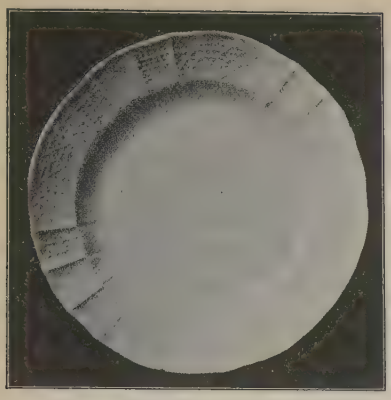

FIG. 127.—*Alt Brandenstein* pattern.

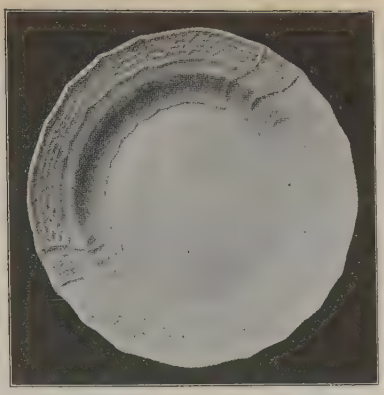

FIG. 128.—*Neu Brandenstein* pattern.

in relief as a framework for painted decoration (see next chapter, Fig. 134). That the last-named pattern, which was in use for a long time, dates from 1743 is one of many facts which

FIG. 129.—*Gotzkowsky erhabene Blumen*. Schlossmuseum, Berlin.

serve to confirm the view that the Rococo style was at that time beginning to supersede the Baroque at the factory. About 1740 may be taken as the boundary line between that period in the life of the factory which was most deeply marked by the personalities of Herold and Kändler and that which followed, characterised more by the universally prevailing taste of the Rococo age.

So rapidly did the rococo style find its way from France to Meissen, and so despotically did it rule here, that it was at one time in the nineteenth century, and that by an otherwise competent authority (G. Semper), regarded as having been born within the walls of the factory. The relationship was actually restricted to the fact that Rococo found in porcelain a material more suitable than any other for its play of line, and therefore more suitable than any other for the development of its whims. Furthermore, the protection accorded to it at the factory was equivalent to its distribution in a convenient form throughout the whole of civilised Europe; for the Meissen of modest beginnings had, by about the middle of the eighteenth century, grown into a great industry, exporting its wares to all countries. Between 1740 and 1752, the net revenue of the factory rose from 38,320 thalers to 222,560; between 1740 and 1765 the number of workers employed rose from 218 to 731, despite the fact that the Seven Years' War had threatened to put an end to its existence. As is almost

FIG. 130.—Tankard with "botanical" flowers. Meissen, about 1740. Porcelain Collection, Dresden.

FIG. 131.—Porringer and stand with "botanical" flowers. Meissen, about 1740. Royal Palace, Stockholm.

invariably the case under such conditions, the economical improvement was at last accompanied by an artistic decline. But the period from 1740 to 1760 or 1765, before Herold had yet retired on a pension, and while Kändler was still at the height of his power, must, nevertheless, be considered as a flourishing period for the factory, even though its powerful work of the Baroque period must, as a rule, be given precedence of the generally slighter productions of the Rococo age.

Fig. 132.—Tureen from the service of Clement Augustus, Elector of Cologne, with "*ombrirte teutsche Blumen*" ("German" flowers with shadows). Meissen, 1741. Porcelain Collection, Dresden.

Not only in shape, but also in colour, the Meissen porcelain of the Rococo period is of slighter effect than that of the previous epoch. There was now a quite conscious endeavour to attain a less heavy and brighter colouring, and, at the same time, to relieve the shapes of something of the ponderousness of the Baroque period. Altogether, we may say that from the middle of the century the factory desired nothing better than to break with the past. Most of all, it was desired to get away from the Oriental models, and the designs drawn from these sources accordingly began to disappear. For some time to come, it is true, the costumes not only of older figures, but also of new ones, had patterns of "Indian" flowers; while here and there, no doubt, a nodding doll of a "Pagoda," or a Chinese figure, by Kändler or Meyer, saw the light even after 1750. But services, vases and the like in the Rococo style were, from about 1740 to 1750, decorated practically exclusively with European designs, especially the so-called *teutsche Blumen* (German, that is, ordinary European flowers), as well as fruits, birds and insects. At first, these designs were not taken directly from nature, but from books of prints or ornamental engravings like those of Schmidhammer or J. D. Preisler, as may be seen alike from the dry treatment of the lines and the arbitrary colouring, which are typical characteristics of the earliest pieces from the factory painted with ordinary flowers

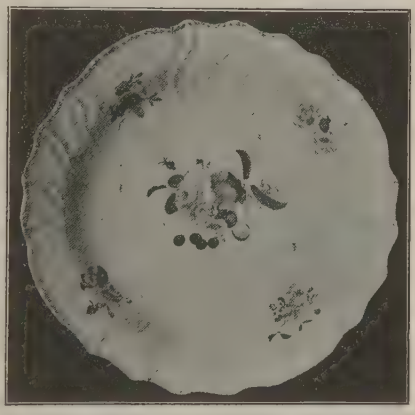

Fig. 133.—Dish with flowers and fruit painted in colours after nature. Meissen, about 1750. Kunstindustrimuseum, Copenhagen.

Fig. 134.—Tureen with flowers and fruit painted in colours after nature, and *Dulong Reliefzierat*. Meissen, about 1750. Schlossmuseum, Berlin.

or insects (Figs. 130, 131). Not infrequently, the insects on these, and sometimes also the flowers, are accompanied by their shadows (the so-called *Saxe ombré*, Fig. 132). A mug in the Schlossmuseum in Berlin, marked 1742, thus clearly indicates the date of these remarkable decorations. Soon, however, this conventional fashion of painting gave way to a freer method, more suited to the brush, which, as it were, came of itself when once the studies began to be made at first hand from nature (Figs. 133, 134). In the case of the scattered flowers (*Strohblumen*), the change took place more or less consistently from about 1750. In the case of the birds, on the other hand (Fig. 135), even as late as 1770 these were taken by preference from the coloured illustrations in Buffon's *Natural History;* this does not, however, necessarily imply that the painters were not at that time able also to produce them from their own imagination or paint them directly from life.

Next to the introduction of the "German" flowers, a typical influence of the Rococo period upon Meissen porcelain is seen in the freer setting than formerly obtained of all composition paintings, figure-subjects as well as landscapes. In the time of Herold, all such compositions had been enclosed in panels or cartouches and ornamental frameworks. Now, the most that was done in this direction was to support the composition at its base upon rococo scrollwork (Fig. 136), but the general rule was to place it free on the surface. The independence thus gained brought about a freer, fresher, broader and more decorative treatment, in contrast to the miniature style formerly employed. Designs were taken now, as formerly, from Teniers, and wherever else they might be found, but far more than before from French engravings. Scenes from pictures by Watteau and his imitators (Fig. 137) were the most frequently used of all

Fig. 135.—Dish with birds and insects painted in colours. Meissen, about 1750. Kunstindustrimuseum, Copenhagen.

figure-subjects at the factory. Figures of children after Boucher, however, also became fashionable here, and, like much else, bear witness to the lively interest with which the factory in Saxony followed the trend of taste in France (Figs. 138, 139). From about 1760 onwards, this interest was blended with a keen anxiety as to the development of the factory at Sèvres. The French establishment possessed both shapes and colours which Meissen had reason to envy —of the colours, first and foremost, the *bleu-de-roi* which the Sèvres factory had already made famous. Kändler had pointed out long before that the painters at Meissen were no longer equal to their task. In place of the deep and clean colours of the previous period, which were difficult to fuse, they now, in order to attain a scale of tones at once richer and lighter, used easily fusible colours. These being unsuitable for the so-called "ground" painting (*Fondmalerei*), the latter was now almost discarded, the artists preferring to use the so-called "mosaic" (Fig. 140), a misleading term for a sort of scale-pattern ground in purple, green or blue, which is typical of the Rococo period at Meissen, and is not found in pieces of earlier origin. Apart from this invention, the inventiveness of the Meissen painters was about 1760 at an end. The old and tried methods could, of course, still be varied in many ways with success; thus, for instance, as late as 1764–1765, the *Gotzkowsky erhabene Blumen*

FIG. 136.—Plate with pierced rim and hunting-scene, enclosed below by scrollwork, painted in colours. Meissen, about 1750. Formerly in the Lanna Collection.

FIG. 137.—Vase with the subject of *L'Escarpolette* ("The Swing") after Watteau. Meissen, about 1740–1750. Schlossmuseum, Berlin.

were combined very prettily with painting in green monochrome on the so-called "green Watteau service," executed for the household of the Electoral Court (Fig. 141). On the whole, however, the art of porcelain-painting was stagnant at Meissen from about 1760 onwards. With remarkable self-criticism, this was recognised at the factory itself. Two of its staff were sent to Sèvres in order to filch secrets from the French factory; others were dispatched to Höchst, Frankenthal, Munich, Paris and Vienna, to procure new models and designs. With a view to calling to life a more independent artistic spirit in substitution for the ideas of Herold and Kändler, which were regarded as having outlived themselves, an art school was established at Meissen in 1764, "*zur Aufhilfe des Verfalls der Malerei und Bildhauerkunst bei der Manufaktur.*" * Unfortunately, however, an all-too-insignificant director was appointed to this institution, in the person of a court painter and professor at the Academy at Dresden, *Christian Wilhelm Ernst Dietrich*, who in the period that followed established a most unfortunate academic school in the painting rooms of the factory, and would presumably also have furthered a premature academic movement among the modellers, had it not been that Kändler, albeit misjudged, was still at the height of his power, while the Rococo style, previously represented by *Friedrich Elias Meyer* (Figs. 142, 143), was further reinforced for a while by an imported French artist, *Michel Victor Acier*.

FIG. 138.—Plate after a Vincennes-Sèvres pattern. Meissen, about 1760. Schlossmuseum, Berlin.

FIG. 139.—Covered cup and saucer with purple ribbons and other decoration in the Sèvres style. Meissen, about 1760–1770. Formerly in the Gustaf von Gerhardt Collection.

* To remedy the decline in painting and sculpture at the manufactory.

It has long been generally held that Acier was responsible for the character of Meissen figure-modelling during the last part of the Rococo period. An opinion tending in this direction, expressed some twenty years back, has, however, since been refuted by the

FIG. 140.—Part of a breakfast-service with purple *Mosaik* and birds painted in colours. Meissen, about 1760. Von Dallwitz Collection, Berlin.

official historian of the factory itself, K. Berling (*Festive Publication, Meissen*, 1910), and from this we must take it that, even at the close of the Rococo period, Kändler was still the leading modeller in the factory, though his position was threatened from various quarters, and his renown to some extent overshadowed by that of Acier. This last seems inconceivable to-day. For whatever specimens of the work of Kändler during the 1750's and 1760's we consider, all testify to his unimpaired strength, his enormous fertility and inventive power. Take, for instance, the mirror with console table which he executed in 1750 as a gift from Augustus III. to Louis XV. (the original has disappeared; a modern copy was exhibited at the Paris Exhibition in 1900); or the model, previously mentioned, of 1753, of an equestrian statue of Augustus III.; or the famous busts of children of about 1760 (Fig. 144), which, even as forgeries, have melted so many hearts! We will mention other examples: the vases of the "Four Elements" (likewise of about 1760), of which there were specimens with

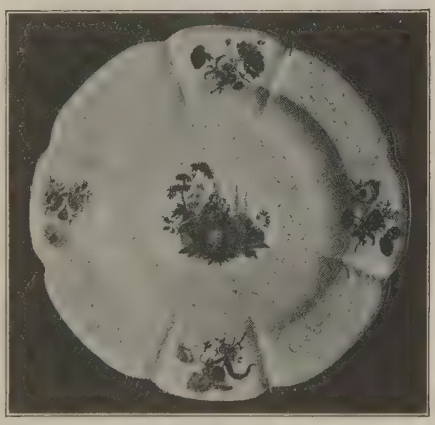

FIG. 141.—Plate from the "green Watteau" service. Meissen, 1764–1765. Erik Hasselbalch Collection, Copenhagen.

richly ornate pedestals in the Chappey Collection, whilst, even without the pedestals (Fig. 145, in the Orangerie at Potsdam), they are among the most pompous works of porcelain-modelling known; Diana and Endymion, and Venus and Adonis (Fig. 146; in the Traugott Collection, Stockholm), both belonging to an unfinished series of pairs of lovers from mythology, commissioned in 1762 by Frederick the Great; the so-called "Danish Group" of 1767, the original of which, like that of the mirror, is lost, though a copy is known made in 1900 (in the Kunstindustrimuseum, Copenhagen); finally, his last great work, the vast table-decoration referred to above (p. 70) in the Oranienbaum Palace[8] (Fig. 147). It is hardly likely that anyone nowadays would maintain that the gracefully rhythmical rococo scrolls in the work of Acier should be preferred to the rushing breakers of waving and swirling lines, full of mighty motion, still pervading these productions of Kändler's old age. But Acier was a man of the moment and of momentary fashions; so much so indeed that he soon relinquished the rhythms of the Rococo to cultivate the latest style, the bourgeois-sentimental, that of Greuze, Chardin and Moreau le Jeune, which in France succeeded that of Boucher. Thus applied, however, as we find it in such groups as "The Happy Parents" (Fig. 148), "The Broken Footbridge" (Fig. 149), "The Broken Eggs," "The Seasons" (Fig. 150) and the horribly mawkish "Children with Mottoes" (*Devisenkinder*, Fig. 151), his handling lost whatever charm it had formerly possessed. It became petty, dry, often portrait-like, painfully accurate in all the details of the dress of the time, and at last even coquetting with the vulgar technical trick which enabled an artist to imitate even the finest lace on a dress. With this closely calculating naturalism, which soon found new recruits, as in another artist brought from France,

Fig. 142.—Friedrich Elias Meyer: Spring. Statuette painted in colours, from a series of the Four Seasons. Meissen, about 1755. Fru Hermine Feist Collection.

Johann Eleasar Zeizig, called *Schenau*, and the sculptor *Carl Schönheit*, Acier stands as the harbinger of a movement which soon became fatal to the Meissen factory. For this reason also it is impossible to set him side by side with Kändler. For though the latter, it is true, also endeavoured to meet the changing fashions, yet he never for one minute of his inconceivably busy life lost sight of the pure plastic principle, by virtue of which almost everything he produced in porcelain is plastic art of high and imperishable value.

Fig. 143.—Friedrich Elias Meyer: the Marriage of Bacchus and Venus. Group painted in colours. Meissen, about 1755. Formerly in the H. Isaacsohn Collection.

Though unappreciated by the administration of the factory, personally opposed by its younger artists, and occupied chiefly with some few larger works, Kändler thus continued, even after 1760, to set his mark upon the style of a great part of the current ware of Meissen. A lively impression of the masses of older and more recent models which the factory had at its disposal towards the close of the Rococo period, for the most part with no names attached, may be gleaned from the price-list of 1765 used by Brinckmann in his guide to the Hamburg Museum, and printed in full by Berling in his standard work of 1900. Without being exhaustive, it contains something of everything, from the great table-services to the so-called *galanteries*, that is, smelling-bottles, snuff-boxes, knife-handles, knobs for canes, needle-cases, thimbles, rosaries, not forgetting the detached flowers which, with or without colouring, were used in great numbers in the Rococo period for decorating chandeliers, candlesticks, sconces and clocks (Fig. 152) in ormolu. Of coffee-sets alone, in blue or only a few colours, we find in the list no less than twenty-four different kinds, and even these could be varied as to the borders.

Fig. 144. Kändler: bust of a child. From a modern reproduction of the old model.

FIG. 145.—Kändler: two of the "vases of the Four Elements." Meissen, about 1760. Orangerie, Potsdam.

FIG. 146.—Kändler: Venus and Adonis. From an incomplete series of pairs of mythological lovers commissioned by Frederick the Great. Meissen, 1762. J. Traugott Collection, Stockholm.

We find among them the "smooth blue" and the "reeded blue" services, both with Chinese flowers in contrast to those "*mit blauen teutschen*" (with blue "German" flowers). As "*neue Malereien*" are mentioned "*blau mit 4 Schildern, gerippt, gemalten Rand inwendig*"; "*blau, glatt, mit Blumen und Insecten*"; "*blau, zweifach gerippt, mit Guirlanden und Blumen*"; "*blau, einfach gerippt, mit Früchten und Blumen*"; "*blau, mit gemalten Kindern à la Raphael*"* (Fig. 153). As will be seen, painting in blue now played a great part in the factory's production of "useful" porcelain. The same applies to the "nasturtium" brown (*kapuzin*) of the "brown services," which, however, appeared only on the outside of the pieces, the inside being painted in blue. "*Paille*"

* Blue, with rim reeded and painted on the inside, with four panels; blue, smooth, with flowers and insects; blue, double reeded, with festoons and flowers; blue, single reeded, with fruit and flowers; blue, with painted children *à la Raphael*.

FIG. 147.—Kändler: Phœbus Apollo. From a set of table decorations made to order for Catherine II. of Russia. Meissen, 1772–1774. Oranienbaum Palace, near St. Petersburg.

services, with a greyish straw-yellow glaze instead of the brown, are mentioned in the list, both reeded and smooth. The "*weiss belegten*" (white relief) services are decorated either with "Indian" flowers or with vine-branches. Services "*mit indianischer Mahlerey*" (with "Indian" painting) are found in the following varieties: "*mit Tischen ohne Gold*," "*gerippt, mit purpurnen Kornähren*," "*mit purpurnen Felsen*," "*glatt mit purpurnen indianischen Blumen und braunem Rand.*"* The services already mentioned, named according to their relief rims "*Ordinair Osier*" and "*Neu Osier*," "*Ordinair Brandenstein*" and "*Neu Brandenstein*," figure in this part of the list only with decoration of "*natürlichen Blumen*" (natural flowers).

FIG. 148.—Acier: The Happy Parents. Meissen, about 1770–1780. Porcelain Collection, Dresden.

A special "*Preiss-Courant von denen bunten Porcellainen mit Vergoldung und feiner Mahlerey*" (Price-list of coloured porcelain with gilding and fine painting) next details over fifty different

* With tables without gold; reeded, with purple ears of corn; with purple rocks; smooth, with purple Indian flowers and brown edge.

Fig. 149.—Acier: The Broken Footbridge. Meissen, about 1770–1780. Porcelain Collection, Dresden.

coffee-sets, as, for instance: "*mit purpur oder bunten natürlichen Blumen*," "*mit purpur Federvieh*," "*mit bunten natürlichen Vögeln in 3/4 Mahlerey*," "*mit emaillirten grünen oder blauen Blumen.*" "*Ordinair Osier*" and "*Ordinair Brandenstein*" * are here mentioned again, this time with "*natürlichen bunten Blumen*," "*mit bunten Früchten*," "*mit emaillirten blauen oder grünen Blumen*," "*mit natürlichen Vögeln*" †; the "*Neu Osier*" and "*Neu Brandenstein*" patterns are decorated in the same fashion, but also "*mit Guirlanden und Früchten.*" The "*Gotzkowsky erhabene Blumen*" also appears from the list to have been among the regular wares, as also "*Dulongs Relief-Zierathen.*" Another regular pattern is also mentioned here, namely, the so-called "*Marseille Zierathen*," which consisted of oblong, symmetrically framed panels on the rims. It is found "*mit natürlichen Blumen und Früchten*" as well as "*mit natürlichen Vögeln und Früchten.*"

Fig. 150.—Acier (or in his style): group of children (Autumn) from a series of the Seasons. Meissen, about 1770–1780. Porcelain Collection, Dresden.

The finest painting, however, seems, from the prices in the list, to have been executed, not on the services with relief ornamentation, but on the smooth services, which offered larger surfaces and freer scope for the painters. It is on such services especially that the already-mentioned "*Mosaik*" occurs. The following patterns are always mentioned in the price-list both in a cheaper version, "*ohne* (without) *Mosaique*" and a more expensive "*mit* (with) *Mosaique*": "*Natürliche bunte Früchte*," "*natür-*

* With purple or coloured natural flowers; with purple poultry; with coloured natural birds in $\frac{3}{4}$ painting; with enamelled green or blue flowers; ordinary wicker; and ordinary Brandenstein.

† With natural coloured flowers; with coloured fruit; with enamelled blue and green flowers; with natural birds.

liche Vögel," "*Bauern*," "*Einzelnfigüren en treillage*," "*Bauern Erfurths Mahlerey (?)*" "*Landschaften*," "*Jagden*," "*Bataillen*," "*Watteauische Figuren*," "*Watteauische Figuren mit zwei Parthien*," "*fliegende Kinder*," "*Früchte mit fünf hängenden Guirlanden*," "*Viehstücke*." *

FIG. 151.—Acier: two of the so-called *Devisenkinder*. Meissen, about 1770–1780. Porcelain Collection, Dresden.

The large table-services are noted in the price-list with all their details: soup-plates, flat plates, dishes, bowls for salad and *compôte*, oval and round tureens, meat-dishes, sauce-boats, butter-boats, salt-cellars, knife-handles, cruet-stands, sweetmeat-dishes, etc. Their decoration answers to that of the coffee-sets, but is not quite so multifarious, as it does not include the battle-scenes, the Watteau figures, the flying children and the cattle subjects.

Under the heading of "*diverse Porcellaine*" are entered large washing-basins with ewers, large soup-bowls and cups for *bouillon*, ink-stands with table-bell to match, soap-dishes, pomade-pots, chamber-pots, tea-pots with perforated stand and spirit-lamp, watch-stands "*mit Flora und 2 Kindern und einer gemalten Partie*," or "*mit Flora nebst 1 Kind und 2 Watteau-Partien*," or "*mit Blumenbouquet mit 3 Figuren und Blumen geziert*." †

FIG. 152.—Clock supported by a tree in ormolu with applied flowers in coloured porcelain and a pair of Chinese figures (after Boucher) seated at its foot. Meissen, about 1750. Formerly in the C. H. Fischer Collection, Dresden.

Under the aforementioned "*Galanteries*" (Figs. 154–156), the list of which begins

* Natural coloured fruit; natural birds, peasants, single figures in trellis-work, peasants (Erfurt's painting?), landscapes, hunts, battles, Watteau figures, Watteau figures with two parties, flying children, fruit with five hanging festoons, cattle pieces.

† With Flora and two children with a painted subject; with Flora and one child and two Watteau subjects; with bouquet and three figures and flowers.

with fifteen different "*Spiritus Fläschgen*" (that is, smelling-bottles), we find mentioned, among other things, needle-cases shaped like a stick of asparagus, a figure and a child in swaddling-clothes, pipe-bowls with women's faces and with faces in the guise of "*Pole*," "*Husar*," "*Bakchus*" or "*Türke*." Snuff-boxes (Fig. 157), of which the finest would, of course, be executed to special order, are represented by no fewer than thirty-four stock varieties, in the shape of fruits with figures and landscapes in the lid, with flowers and fruit on the outside, with "Wouwerman" subjects or views, figures from Ovid, or "*Historien en Mignatur*" inside, etc.

Fig. 153.—Blue-and-white plate from the service "*mit gemalten Kindern à la Raphael.*" Meissen, about 1765. Hamburg Museum.

Not least interesting is the catalogue given in the price-list of figures and groups, including also animals and birds. Of the Olympian gods, we find Apollo in a sun chariot with four horses, Neptune drawn by marine animals, Juno with her team of two peacocks, Venus drawn by a pair of swans. The birth of Bacchus is represented in a group of five figures and in a group of four (by Eberlein); the same deity is seen in company with Silenus, who rides on an ass. Other mythological figures and groups are the Rape of Proserpine by Pluto, Jupiter as a bull bearing off Europa, "*Apollo mit Baum*" (with a tree), and as companions to it, "*Musen mit Baum*," Apollo and Daphne, a standing Mercury, and the same god seated on clouds, Cupid riding on a centaur, Atlas supporting the globe, Satyrs on pedestals. Hercules and Omphale as children and other deities as children close the series.

Ancient history is represented by two groups only, "Aeneas, carrying his father Anchises on his back," and the Rape of the Sabines; modern history only by a single group in two pieces, "*Jeanne d'Orléans mit Médaille*." Of biblical figures there are Apostles in figures, large and small size and with or without a pedestal, small crucifixes and quite large ones with a skull and crossbones at the foot of the cross, and one with St. Mary Magdalene kneeling by the cross.

Of allegories, the list mentions "The Elements," represented either as groups or as separate figures, the "Seasons" as two or four children or busts on pedestals and in other forms, "The Seven Liberal Arts," likewise in the form of groups of children,

" The Five Senses," " The Four Continents," " The Monarchies," and " The Virtues."

Country life is, of course, richly represented in this price-list belonging to the pastoral age. We find mentioned a group of three figures with a butter-dish, a shepherd with a leaping hound,

FIGS. 154–156.—Needle-case—scent-bottle—étui. Meissen, about 1750. Formerly in the Lanna Collection.

a shepherd sitting and a shepherd standing, a shepherd sitting with a zither, and as companion to it another one standing with a violin; further, a shepherd with three dogs and a shepherdess with three sheep, a standing shepherd with pipe and dog, another with

FIG. 157.—Snuff-boxes. Meissen, 18th century. Formerly in the C. H. Fischer Collection, Dresden.

bagpipes, dog and sheep, dancing shepherds and shepherdesses, shepherds as children. Special mention is made of French peasants and peasant women standing with a cock and a hen, Dutch peasant-girls riding on oxen, Dutch peasants and peasant-

Fig. 158.—Statuettes of children. Meissen, 18th century (various periods). Formerly in the C. H. Fischer Collection, Dresden.

girls dancing, harvest-scenes, including a large group with a cherry-tree, with ladder and four figures, and finally children as fishermen.

Among the street-hawkers, which, unfortunately, are not specified, mention is made of the "*Cris de Paris*," already referred to, though the number of these is not stated. The same –still

more unfortunately—is the case with the interesting series of craftsmen. People of quality are represented only by cavaliers on horseback in four sizes, and groups of the same by a cavalier with a snuff-box and a girl with a bird's nest. Of the series of

Fig. 159.—Figures of birds. Meissen, 18th century (various periods). Formerly in the C. H. Fischer Collection, Dresden.

figures of characters from the Italian Comedy also only a small portion are specially mentioned, namely, a harlequin and a pierrot, each with his female companion. "Monkey figures" and "monkey conductor" evidently refer to the monkey band by Kändler already referred to. Groups of various composition include, for instance, "*l'Amour médecin*" with four figures, "*die Amme mit Kindern*" (nurse with children), "*die Kaufmannsfrau*"

(merchant's wife), "*die Leserin mit Spinnrocken*" (woman reading with distaff), "*die russischen Pferde welche einen Schlitten ziehen, worinnen 3 Personen sitzen*" (Russian horses drawing a sleigh with two persons sitting in it), "*angeschirrte Pferde, auf welchen ein deutscher Bauer sitzt*" (harnessed horses with mounted German

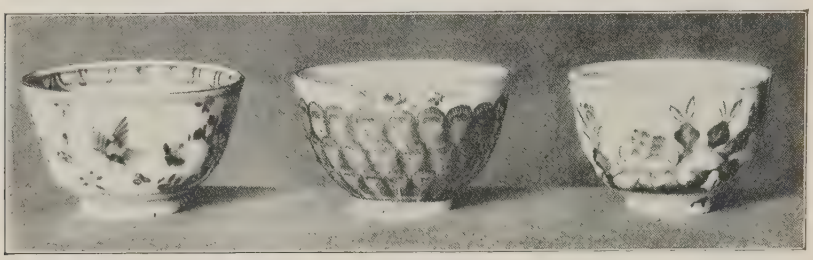

FIG. 160.—"*Türcken-Copgen,*" in the middle an example "*mit Pfaufedern.*" Meissen (various periods). Kunstindustrimuseum, Copenhagen.

peasants), "*angeschirrte Pferde ohne Bauer*" (harnessed horses without peasants), "*eine Portechaise nebst Heyducken*" (sedan-chair with Hungarian footmen), "*der grosse Sackpfeifer*" (large bagpiper) and "*die ebenso hohe Frau desselben mit der Wiege*" (his wife, of equal size, with cradle).

Soldiers can be had in four sizes, the tallest on pedestals; specially mentioned are a group of three Roman soldiers, a trumpeter on horseback, and as its companion a kettledrum-player likewise mounted, also mounted hussars in two different sizes. Huntsmen occur in three different sizes, riding or with their dogs. Sailors are to be had in two sizes. Of the exotic figures, the Chinese are naturally in the majority. Of all the figures produced by the factory, a large sitting Chinaman "*von der neuen Sorte*" (of the latest style) is the most expensive (81 thalers). Negroes occur either with or without a basket in their hands or leading a horse. Malabar natives are merely stated to be supplied in two sizes.

Most numerous of all the groups are those of figures of children (Fig. 158). One of the largest shows seven children busied with the vintage, another four dancing round a tree. A group of three children is intended as a symbol of the lottery, a group of two stands for friendship and love. Two groups of two children with wings represent agriculture and viticulture, and trade. Mention is also made of three children with a bird-cage, three children at their toilet, two children playing music, two children with garlands, two representing war and peace, and so on. Finally, we have children representing the ancient gods and as symbols of rural occupations, besides Cupids in all sorts of disguises.

Of animals, thirty-seven kinds are mentioned, besides crocodiles ("*mit oder ohne Kind,*" with or without a child), dolphins and frogs; of birds (Fig. 159) there are forty-two sorts, varying greatly in price,

according to size and execution. Among the most expensive of the groups of quadrupeds are the hunting-groups (aurochs, deer and lion-hunting), each with three dogs. The most expensive birds (price 30 thalers) are the parrot on a rock, the roller and the goshawk.

Finally, we have a surprisingly large item on the price-list in the so-called *Türcken-Copgen* (Fig. 160), that is, small bowl-shaped coffee-cups without handles, and without saucers, made specially for export to Turkey. They fall into three sections: "*Weiss und Roth*," "*Neue Sorten*" and "*Blau und Roth*," these again being divided so as to make forty-six sub-sections altogether. All of these cannot, of course, be mentioned here, but some of the most easily recognisable are perhaps the ones described as follows: "*mit Pfaufedern*" (with peacock-feathers), "*oben gemuschelt*," "*unten gemuschelt*" (with scale pattern inside or outside), "*en rose mit türkischer Schrift*" (in pink with Turkish inscription), "*gelb glasurt mit Weinlaub belegt*" (yellow with applied vine-leaves), "*Godronnirt*" (gadrooned), "*Alt Brandensteinisch mit rothen Blumen*" (old Brandenstein with red flowers), "*Glatt mit Blumenkörbgen*" (smooth with baskets of flowers), "*Glatt mit Gold, Vogel-Modell*" (smooth with gold bird-pattern), "*Gewunden mit viel Gold*" (twisted with much gilding), "*mit 3 Herzen*" (with three hearts). They were sold by the dozen at prices ranging from $2\frac{1}{4}$ to 10 thalers.

FIG. 161.—Pierced covered bowl in neo-classical style. Meissen, end of 18th century. Kunstgewerbemuseum, Dresden.

Rich as it is, this price-list unfortunately does not give even an approximately exhaustive impression of the enormous stock of models which the factory possessed at the time in question. Not only does the list omit all the costly show-pieces made to order throughout a period of many years, but figures and groups in particular must have been passed over wholesale, among them the numerous groups of lovers. The list appears to be somewhat less incomplete in regard to the current patterns for painting; for, at the period in question, their number had not by any means increased to the same degree as the number of plastic models. There can be no doubt that life, or art, came to a standstill a good deal earlier in the painting studios at Meissen than in the modelling-rooms. And here, as ever, standing still soon proved to be going back. Both in technique and taste, the painted porcelain of Meissen of the period after 1760 is, as a rule, far inferior to the corresponding production of the previous decades.

Nor was there to be any improvement in the succeeding period, which is best known under the name of Marcolini, but from the point of view of art history may be designated the neo-classical period, coinciding as it does very nearly with the period in which the taste for the antique ran its victorious course throughout Europe. It was in ill-boding circumstances that Count *Camillo Marcolini* in 1774 took over the management of the factory. The great traditions were dying out in the factory itself, and, outside, an ever livelier competition threatened on all sides. During the Seven Years' War, porcelain factories had been established in almost every country, and for their protection the import of Saxon porcelain was now either absolutely forbidden or hampered by heavy customs duties. The sale of costly Meissen porcelain to foreign countries was thus practically at an end, and as for the ordinary useful porcelain there produced, its position was hardly less critical, since the small Thuringian factories had begun to compete with the mother factory, and unblushingly made use of its crossed swords or other marks as a means of working their way into the market. A still more dangerous competitor was Wedgwood, whose earthenware had already begun to gain a footing all over Europe, and whose entry on the scene proved fatal, not only to all the Continental faïence factories, but to not a few porcelain factories as well. In addition to all this, came now (in 1775) the death of Kändler, a few years later (in 1781) Acier's departure from the factory, after that the French Revolution and the Napoleonic wars, while at the same time a change in general taste came about which was out of harmony with the whole nature of porcelain.

Fig. 162.—Cup with portrait of Marie Thérèse Charlotte on *bleu-de-roi* ground. Meissen, about 1790. Formerly in the Lanna Collection.

In the previous period the tendency towards severe antique forms had already made itself felt as a reaction after the extravagances of the Rococo. As early as 1766 we find in the documents of the factory references to "*à la grecque*," and the same year to "*Hetrurische Kante*" (Etruscan borders). Now, however, the tendency towards the antique came out with all the force which fashion and mania can give. Porcelain, which was created almost for the curved lines of the Baroque and Rococo, was, of course, equally unsuited to the neo-classical style, with its taste for plain,

dignified shapes, its fondness for symmetry and calm, its predilection for the straight line and continuous simple ornament. And in all porcelain factories where the neo-classical style (Fig. 161) gained foothold it rapidly killed all respect for porcelain as such. Its white surface was painted over, or gilt, to the fullest possible extent, in order to make it resemble stone or bronze. In this way, it was at least possible, when attempted with consistency, as at Sèvres and Vienna, to carry out forms of austere style. But the factory at Meissen, with its ageing traditions from the Baroque and Rococo periods, rarely attained, under Marcolini, anything beyond a mediocre style entirely lacking in charm. The factory still achieved some few technical conquests, it is true. In 1782, for instance, it attained the long-wished-for aim of its endeavours (begun, it would seem, in 1766) to produce the "*bleu-de-roi*" (now called "*Gutbrennblau*"; Fig. 162). It also invented the dull underglaze green colour well known from services of a vine and oak-leaf pattern, dating from the beginning of the nineteenth century. But from having been a technical school for porcelain-painting the factory sank to the level of a refuge for ordinary miniature painters, who had no idea whatever of decoration, and painted on porcelain as if it had been ivory. These artists painted on vases, cups, etc., either *en grisaille*, or with flowery colours occasionally also in silhouette (Fig. 163)—many a bust-portrait pleasant enough in itself. Now and again also they painted illustrations to books, such as Werther's *Leiden* (on a porringer in the Hamburg Museum, and a coffee-set in the Victoria and Albert Museum) or Sterne's *Sentimental Journey* (on a cup in the Hamburg Museum, from a coloured engraving after Angelica Kaufmann). We find also views, landscapes from nature or architectural subjects, after Canaletto, for instance, and pictures after Hogarth and Berchem. Marcolini had the Magdalen of Correggio reproduced for himself on a large oval plaque, and others of the most famous pictures in the Dresden Gallery were transferred to porcelain. Thus, evidently under the influence of the Dresden Academy (under Dietrich, and later Schenau), porcelain was made a sort of canvas, and porcelain-painting, like painting proper, an imitative art. This art was undoubtedly

FIG. 163.—Cup with green ground and portrait in silhouette: further painted in colours. Meissen, about 1780. For sale in 1900 at Dresden.

brought to a high pitch of perfection; and in particular the vases and other pieces with views of the royal palaces in Saxony (Fig. 164), or with mythological or other figure-subjects, by, or attributed to the painter *Johann Georg Löhnig* (among the latter are a pair of really charming cups with portraits of Marcolini and

FIG. 164.—Three vases with *bleu-de-roi* ground and views of Saxon castles. Attributed to Löhnig. Meissen, about 1780. Porcelain Collection, Dresden.

his wife, in the Porcelain Collection at Dresden), represent a *ne plus ultra* of daintiness and elegance. But this miniature-painting had nothing whatever to do with decorative porcelain-painting in the good old genuine sense, beyond that it broke down the traditions of what once had been.

In vases, cups, etc., the porcelain was over-decorated until its white surface disappeared under "*bleu-de-roi*" or other coloured grounds with picture panels in reserve, in which again, as a rule, little or nothing of the porcelain itself was allowed to be seen; and, at the same time, it was over-decorated in the figures, the dresses being striped or otherwise patterned with little coloured flowers. In this too highly-coloured guise appear many of Acier's later statuettes, in which the neo-classical tendency is either altogether suppressed, or only appears in antique designs on the bases. Indeed, naturalism throve on the whole excellently, side by side with neo-classicism, in all decorative art, about the year 1800. Vases with angular handles, or otherwise neo-classic in shape, but bearing landscapes with aerial perspective and other pure imitations of nature thus belonged to the order of the day. Naturalistic flowers were also painted at Meissen in the Marcolini period, only coarser and clumsier than formerly, and without nicety in the choice of colours. Even the Oriental subjects were taken up once more,

but in a simplified and insipid form. If we attempt a general view of the whole production of the time of Marcolini (which can properly only be done in the Porcelain Collection at Dresden, as it has not been found worth while elsewhere to obtain a comprehensive representation of it), the impression we receive is that of an unparalleled fumbling about in all directions and periods. Even the Wedgwood jasper ware, in blue and white, mauve and white, or black and white (see Vol. I., p. 533), was made the subject of attempts at imitation under Marcolini, whilst but for his well-known mark, with the star below the crossed swords, many of the Meissen productions in the Empire style would be hard to distinguish from corresponding specimens made at Sèvres or Vienna.

FIG. 165.—C. G. Jüchzer: sacrifice on an altar. Biscuit. Meissen, about 1790. Kunstindustrimuseum, Copenhagen.

Among the many Sèvres productions which Meissen endeavoured to imitate was biscuit * as applied to figures and groups. The matt-white body offered possibilities of attaining something of the effect of marble, and as nothing could be more to the taste of the neo-classical period, biscuit became the most popular material of the age. Meissen certainly could not turn out a biscuit comparable in softness of tone and pleasantness to the touch with that of Sèvres; the Meissen biscuit is, in contrast to the French, cool, bluish, and so sandy or granular that it has a "scratchy" feeling. But Marcolini had, in *Christoph Gottfried Jüchzer* and *Johann Gottlieb Matthäi*, a couple of clever modellers, who easily adapted themselves to the neo-classical style; they have left some fine works (Fig. 165), both in copies after the antique, in plastic renderings of the paintings of Battoni and others, and in independent compositions in the neo-classical style. Moreover, Acier himself, always adaptable, worked during his later life in the antique manner. He is the author, for instance, of certain copies of the most popular monuments to the poet Gellert those by Oeser in the former Wendler'sche Garten (now the Rosental)

* The Dresden Porcelain Collection has also several Meissen boxes with the impression of coins in biscuit in the lid. All such boxes may doubtless be safely stamped as *spurious*.

at Leipzig and by Schlegel in the Johanniskirche of the same city.

These biscuit figures of the Marcolini period, though but the expression of a retrospective age which believed in the resurrection of antique art, are at least—like a number of portrait medallions in biscuit (for instance, one in the Hamburg Museum, of the Hamburg Senator Johann Schultz, after an alabaster relief by Ohmacht)—an expression of their own age, in contrast to the more or less inferior reproductions of the works of the past which constitute the bulk of the Meissen output under Marcolini. His mark on a piece of Meissen porcelain is rightly regarded as anything but a recommendation. The Marcolini period was the period of decadence at Meissen. Economically also the factory was at last losing ground. For some time it kept up its prosperity—partly by a large export to Russia, especially of blue-and-white porcelain. But from the moment when an embargo put an end to this trade (in 1806), the factory gradually declined. In 1810 it even had to cease work. True, it was revived, but when Marcolini died, in 1814, after having, with endless difficulty, kept the factory above water in the last years of his life, it was in debt to the amount of some 400,000 thalers to the electoral privy purse. It was in vain that attempts were made later on to turn out cheap and popular articles. In 1828, for instance, appeared the well-known "lithophanies"[9] of a very thin and transparent porcelain, which, with their predominantly sentimental pictures, proved a great success. In 1831, the desperate idea was conceived of a short cut to new and up-to-date forms by taking casts of fruit-bowls, sugar-basins, etc., of moulded glass. An attempt was also made with transfer-printing from copper-plates in the English fashion, after previous success in transferring gilding by lithography. After the introduction of cheap chrome colours (about 1815), an artificial ultramarine was also invented, and the invention of liquid gilding proved of great importance to the economy of the factory. The inventor of this last-named product was *H. G. Kühn*, then inspector at the factory and from 1833 onwards its director. With him, or his modeller, *Ernst August Leuteritz*, the pseudo-Rococo made its entry into Meissen, where it remained supreme far beyond the span otherwise allotted to it by the fashion of the times. Under its sway, in the course of the nineteenth century, the factory sank deeper and deeper. As to its presumed renaissance in the twentieth century, it is too early yet to speak.

With Meissen the "marks" are no more a guarantee than with any other porcelain. It must even be said that no marks have ever been so abused as those of the Saxon factory. The more necessary, then, it is to know the various forms of these marks at different times; for many of the abuses which have been

committed betray themselves at once from their lack of such knowledge.

As regards Böttger's porcelain, it was never marked. It made its appearance, of course, at a time when the factory at Meissen had no need to fear that its customers might be drawn away and deceived by any competitor. Not until about 1723 did a sparing use of a mark begin—in underglaze blue, with the cursive letters, *K. P. M.* (*Königliche Porzellan Manufaktur*) or *K. P. F.* (*Königliche Porzellan Fabrik*). These letters are found, practically speaking, only on the breakfast-sets which at that time were almost the only trade article the factory produced, and in each of these services, moreover, only two pieces were marked—namely, the sugar-basin and the tea-pot. How long these letters remained in use cannot be stated with certainty; this much, however, is certain, that they did not go out of use at once when the factory adopted the mark to which it has remained faithful to the present day, the two crossed electoral swords from the arms of Saxony. Painted, as a rule, in underglaze blue, but occasionally also in gold, purple or black, the crossed-swords mark occurs from about 1726 onwards; but even in 1730 the letters just mentioned are sometimes used—now and then in combination with the crossed swords. Until 1731, it was rather the exception than the rule for the Meissen factory to mark its porcelain. But when, in 1731, it began to mark all new porcelain with the swords in blue under the glaze, a quantity of older ware, originally unmarked, was at the same time furnished with the same mark in blue *over* the glaze. At this time also it was decided that all porcelain ordered by Augustus the Strong should be marked with the monogram *A. R.* (Augustus Rex), a mark, by the way, which had occasionally been employed already before that time, and which—likewise occasionally—remained in use under Augustus III. also. The royal services, however, do not bear as a mark this monogram in blue, but the letters K. H. C. (*Königliche Hof Conditorei*), K. H. K. W. (*Königliche Hof Küche, Warschau*), or K. C. P. C. (*Königliche Churfürstliche Pillnitzer Conditorei*).* Much other Meissen porcelain, which is known, from the place it occupies to the present day,

FIG. 166.—Tea-pot of Meissen porcelain with *Hausmalerei*. Germany, 18th century. Kunstindustrimuseum, Copenhagen.

* Royal Court Confectionery; Royal Court Kitchen, Warsaw; Royal and Electoral Confectionery, Pillnitz.

for instance, in the porcelain-room at the palace in Dresden, to have belonged to the Saxon sovereigns, has only the crossed swords. It must therefore be presumed that Augustus the Strong and his successors from time to time appropriated for their use porcelain not originally intended for them.

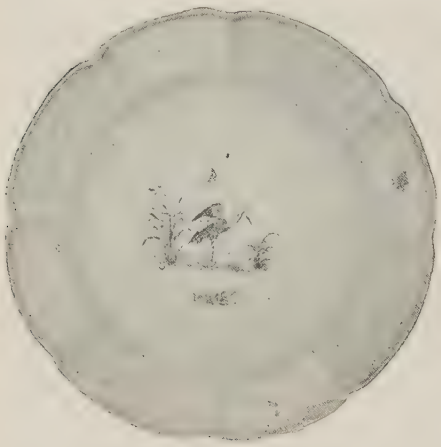

Fig. 167.—Plate with *Gotzkowsky erhabene Blumen* and design etched with a diamond and blackened, by Canon Busch, Hildesheim, 1762. Formerly in the Lanna Collection.

Besides the marks already mentioned, we find on Meissen porcelain by exception others also, such as a caduceus, or some quasi-Chinese characters, or a Chinese kite. The very generally prevalent opinion that these marks indicate the time prior to that of the crossed swords, is incorrect. Neither the caduceus (which, moreover, with its one serpent, instead of two, more resembles the staff of Aesculapius) nor the Chinese symbols are found on the oldest and finest porcelain, but for the most part on blue-and-white and other export porcelain (such as the so-called "*Türckencopgen*") of the period 1727–1735.

The sword mark, in its oldest form, consists of two swords with pommels, with the guard set at a right angle, and the blades crossing each other also at an approximate right angle. Towards the close of the seventeen-thirties the guards were set obliquely and the blades crossed at an acute angle. From about 1750, the pommels disappear and the swords now become small and delicate. A few years later a comparatively long period begins, during which a dot was set in the rhombus formed by the swords and the cross-pieces; hence the names "dot period" and *Saxe au point.* This is estimated by Berling as ranging about from 1756 till 1780. From about 1780, the well-known star was placed under the swords. This is often taken to be the mark of Marcolini, though it was introduced a few years before his time, and remained in use a year or so after his death (in 1814), when it was succeeded by a Roman or Arabic numeral. All these marks were in blue under the glaze. Only on biscuit of the Marcolini period is the mark not painted, but incised, and at the same time enclosed in a triangle.

In addition to these factory marks, minor marks are found on Meissen porcelain—dots, rings, letters, and numerals in blue under the glaze, purple or iron-red. Like certain impressed stars, trefoils or mere nail-scratches, these are the marks of painters or

moulders, only few of which have been identified. Marks in gold are not infrequently met with. They are at times in the form of dots, strokes, letters, but most often numerals ranging from 1 to 100. Such numbers are, as a rule, only found on breakfast-sets of early date, without any other mark, or with the letters *K. P. M.*; they are, however, also occasionally met with on pieces with the ordinary crossed swords, more rarely (and then on a much smaller scale) on pieces dating from the "dot period" and the time of Marcolini. Pieces belonging to the same service have the same number. A large ornamental gold mark, with rhomboid outline, reproduced in all the books on marks, may still be heard referred to as the "Kosel" mark, after the Countess Kosel, one of the favourites of Augustus the Strong, though as a matter of fact she fell into disgrace as early as 1718, and thus cannot have had her special mark on porcelain ten or twenty years later. Properly speaking, the "Kosel" mark is doubtless nothing but the crossed swords ornamentally disguised.

Fig. 168.—Cup, signed: F. J. Ferner. Porcelain Collection, Dresden.

Apart from some very few exceptions (of which one or two are mentioned above), no artist's signatures are found on Meissen porcelain. Evidently the factory at Meissen was jealous to preserve the reputation it had gained as a factory, and would not allow any individual artist to have his special share in it.

Another peril which threatened its renown, however, proved beyond the power of the factory to combat. This lay in the fact that it could not be satisfied with putting its best quality porcelain on the market, but had also to turn to account its two inferior qualities, the so-called "*Mittelgut*" and "*Brack*." The latter, the poorest quality, was divided in its undecorated state among the workers of the factory; the medium quality, on the other hand, was sold—likewise undecorated—to private purchasers, and as it was impossible to prevent undecorated porcelain of the finest quality also from getting into circulation, there was ample opportunity for the so-called "*Pfuscher*" ("*Hausmaler*," "*Wilde Maler*," "*Chambrelans*" [10]) to get hold of porcelain bearing the mark of the factory and to decorate it as they pleased (compare Fig. 166). Not all these "*Pfuscher*" deserve the opprobrious name; they numbered among them such excellent painters as *Bottengruber* and *Preussler*, who, as mentioned in Vol. II. (p. 168), not only decorated Chinese porcelain, but also that of Meissen and Vienna. A pupil of Bottengruber was probably *Wolfsburg*, also a very skilful painter. Canon *Busch* of Hildesheim, again (about

1750–1765), was no "*Pfuscher*" (though more of a *dilettante*), and made himself famous by his decorations on Meissen porcelain, consisting of landscapes and animals engraved with a diamond and filled in with black (Fig. 167). The same applies to a certain *F. J. Ferner*, who added decoration in gold and other colours on blue-and-white Meissen porcelain; he signed his name, among other pieces, on certain specimens in the Dresden Porcelain Collection (Fig. 168). But it was, of course, open to everyone to obtain possession of the white porcelain, and for one skilful artist who availed himself of it, there were hosts of inferior painters who necessarily compromised the factory. Various measures were taken to combat this abuse, which appears in such curious forms as the red flowers which are to be found painted on rejected plates from the Brühl "Swan" service (about fifty specimens are in the Kunstgewerbemuseum at Cologne, single ones are scattered about in many museums and collections, including the Langaard Collection in the Kunstindustrimuseum, Christiania). In 1740, for instance, it was decreed that no "*Mittelgut*" was to be issued from the factory without some kind of simple decoration, but as the "*Pfuscher*" soon hit upon all kinds of additions thereto, it was determined (from about 1760) that a system of lines cut into the paste through the crossed-swords mark should be employed to indicate the various inferior qualities and the state in which they had left the factory. This complicated system does not yet appear to have been completely elucidated. Only this much is altogether certain—and this is the most important point for collectors to know—that a stroke cut through the swords where the blades meet always means that the piece in question was issued from the factory in an undecorated state; if, nevertheless, it shows any decoration, this must have been added outside the factory, in early or perhaps in quite recent times. Unfortunately, the cancelling of the mark does not appear to have been extended to the figures and groups issued white from the factory. To distinguish between old and

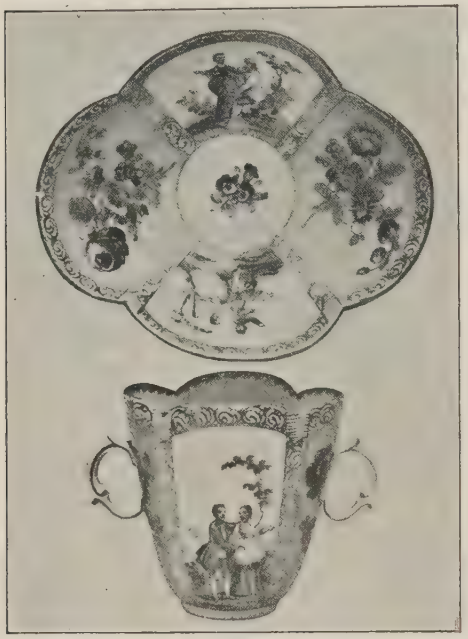

FIG. 169.—*Spurious* cup with *Augustus Rex* mark, made by Wolfsohn, Dresden (from Litchfield).

new polychrome painting on plastic work from Meissen is therefore often one of the most difficult problems for the collector. The new painting, however, can not infrequently be detected by a magnifying-glass, which will show, either that the colours are laid over scratches in the old porcelain, or perhaps that during the firing they have "crept round the corner" of some slight break, on the leaf of a tree, for instance, or a finger.

FIG. 170. -*Spurious* crinoline-figure. Sold in London in 1908. Probably made at Potschappel.

The underglaze blue with which Meissen marked its porcelain was itself, to begin with, a sufficient protection for the wares. But the new porcelain factories, established with the aid of runaways from the parent factory, soon also mastered the underglaze blue pigment, and several of them used it for more or less close imitations of the crossed swords. Rudolstadt, for instance, adopted a mark in the shape of two crossed pitchforks. Wallendorf used two crossed beams with small transverse beams at one end. Limbach placed two L's crosswise, Ilmenau two I's, and so on. Foreign factories also, in the eighteenth century, imitated the Meissen mark by placing crosswise all manner of signs or objects (strokes, arrows, torches, etc.), or by making some trivial addition to the crossed swords of Saxony. Far more dangerous than these naïve endeavours of the past to counterfeit Meissen porcelain, which, like the attempts of many modern factories, are for the most part restricted to imitation of the mark alone, are the later and quite recent forgeries, which naturally aim chiefly at satisfying the present craze for the rarest, finest and most costly qualities of old Meissen. The Augustus Rex mark was already being misused some fifty or sixty years ago, by the firm of *Wolfsohn*, of Dresden, which decorated white porcelain from Meissen or other factories and supplied it with the most prized of all the Meissen marks. But at that time so little was known as to the changing styles in the productions of the old factory, that Wolfsohn used the mark referred to in connection with decorative designs which are unthinkable in conjunction with it. Litchfield has an instance of this, which we reproduce

in Fig. 169; another is a gourd-shaped bottle in the Victoria and Albert Museum. Somewhat later, another firm, *Meyer und Söhne*, of Dresden, sought to exculpate itself in the use of the crossed swords by adding an M, while a third manufacturer, *Thieme*, offered a similar extenuation for the use of the old mark by adding a T. Of the works in Saxony at present imitating old Meissen porcelain, the cleverest and most dangerous is probably a continuation of this same Thieme factory, namely, the *Sächsische Porzellanfabrik Carl Thieme* (proprietor, C. Kutsch) at Potschappel near Dresden. Here, among many other things, are made, it would seem, the spurious "Crinoline groups" (Fig. 170), which from time to time make their appearance with the same unblushing demands as to price as the genuine. But old Meissen porcelain is faked on a factory basis in many other places besides Saxony, as, for instance, in several of the Thuringian factories and even so far afield as the ill-famed Rue Béranger in Paris, where *Samson* has his workshops for the imitation of everything. Lately, his most successful work would seem to be the Kändler painted birds (Fig. 171), which may be bought of him at bargain prices. As a rule, however, they lack the powerful and resolutely chosen colouring of the originals.

FIG. 171.—*Spurious* figure of a dove from a model by Kändler. Made in 1920 by Samson, Paris.

But even more dangerous than any factory-made forgery are the more unique specimens produced here and there, but especially in Dresden, by practised counterfeiters. Officially, several of these people are "repairers" of porcelain. But it is just the intimate contact with valuable old pieces, gained in that capacity, and the time such pieces remain in their hands, which enable them to study, photograph, or even copy them. There are, moreover, no limits to the tricks which these same or other practised repairers can perform in the way of making an apparently well-preserved and attractive object out of a more or less defective specimen. Complete sets are made up out of the remains of old breakfast-services, and the apparent uniformity of their separate pieces is confirmed by painting on all of them the same numeral in gold. Mutilated figures or groups are made whole—not with plaster of Paris or the like, but with insertions of new porcelain, which are only to be discovered, if at all, with the point of a knife, if one sets out to search with it for the cleverly-concealed joints, which are often to be found

in a neck- or wrist-band, above a shoe, or in similar places, where it has been possible, by grinding down, to make a clean, even line of fracture. That the lids of old snuff-boxes from Meissen are often renewed need hardly be said; in order to hide the difference in colour of the glaze between the old lower part and the new lid, the latter is not infrequently closely decorated all over. To free an old piece from a modest or half-worn-off decoration and replace the same by a richer, is a piece of manipulation often employed to preserve the old porcelain, with a mark beneath it or not. We show, by way of example, a jug made by Böttger (Fig. 172). We cannot, of course, here set forth the numerous other tricks which the modern restorer has at his command. We can only recommend the highest degree of caution in the purchase of anything purporting to be rare old Meissen, even including specimens appearing as sold at the two Johanneum sales, or discarded on some earlier occasion from the Dresden Porcelain Collection, and bearing the highly prized engraved and blacked Johanneum inventory numbers; for these, too, are imitated, and so far there are no means in print for testing their genuineness. Keen attention must be paid first and foremost to the paste, which in Herold's porcelain is of a slightly yellowish cast, but otherwise the contrary, being very cold in its whiteness. Keen attention, again, is no less needful as regards the mark. Paste, mark and style of decoration in any given specimen should always show a certain agreement, which, unfortunately, cannot be explained, and is not to be understood without many years' experience.

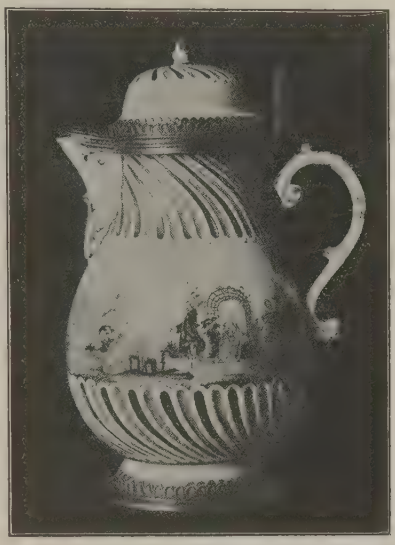

FIG. 172.—Jug of Meissen porcelain of about 1720 with *spurious* decoration. For sale in 1918 at Dresden.

Next to Sèvres, there is no porcelain which at the moment commands such high prices as Meissen. Quite apart from the war figures and fancy prices at the second Johanneum sale, when two birds of paradise, by Kändler, fetched 64,000 marks, a crane 70,000, a monkey on a rock 360,000, the porcelain of Kändler has risen enormously in price during the last fifteen years. By way of comparison between prices now and then, we may take the sale-catalogue of the most comprehensive collection of Meissen porcelain of recent times, that of C. H. Fischer (sold at Cologne in 1906), a complete price-list of which has been printed. The most expensive pieces by Kändler were then: "A Cavalier" and

" A Lady," 3,500 marks, a " Crinoline Group," 6,000 marks, another, 4,600 marks, a third (the so-called " Augustus the Strong and Consort "), 6,400 marks, the " Polish salutation," 7,500 marks, " Harlequin and Columbine," 5,000 marks, two ormolu-mounted camels, 9,350, seven miners (including the so-called " Augustus the Strong as a miner "), 5,000 marks.

As regards the work of Herold, things are, perhaps, somewhat different; specimens from his hand hardly find present-day collectors willing to make such sacrifices as the contemporary figures and groups. An ornamental tureen in the style of Herold, such as that sold at the Fischer sale in 1906 (Fig. 86) for 3,200 marks, would, however, probably cost four or five times as much now; four or five is indeed probably the lowest figure by which we should multiply the 1906 prices for Herold porcelain to arrive at a current estimate of its value. Especially high prices are commanded by the " gold Chinese figures," the " Böttger mother-of-pearl glaze " and *Fondporzellan* (porcelain with coloured ground) of all kinds. Prices of porcelain of the Rococo period have risen somewhat less, but yet to an appreciable degree, whereas the productions of the Marcolini period are perhaps now valued at somewhat lower figures than formerly. Finally, we may mention as a curiosity that Meissen porcelain can, or could in 1922, be bought at surprisingly lower prices in London than in Berlin. This, however, is doubtless only due to a momentary distaste in England for everything German; for, in the long run, Meissen porcelain of the best period cannot fail to be regarded everywhere as the only really classic porcelain of European origin, and everywhere esteemed and sought after.

4. VIENNA

In order to preserve the secret of the manufacture of porcelain as a source of wealth for Saxony alone, all kinds of precautions had been taken at Meissen to prevent the employees there from deserting. Nevertheless, as early as 1718, only nine years after the date of Böttger's invention, a "Hofkriegs ratagent" in Vienna, of Dutch extraction, and named *Claudius Innocentius du Paquier*, succeeded in establishing a factory in the Austrian capital, having first enticed from Meissen one *Christoph Conrad Hunger*, an enameller and gilder (cf. p. 54), and shortly after the "arcanist" *Samuel Stölzel*. On the other hand, as already mentioned, the great Meissen master, Johann Gregor Herold, was employed at du Paquier's factory until he found his right place in the Saxon establishment. Despite this assistance from Meissen, however, du Paquier was at first so beset with difficulties that, in 1720, Stölzel found it to his own advantage to return to Meissen. Herold followed him, and Hunger, in the same year, went off in a different direction, making his way to Venice, where he established a new centre of competition with the parent factory at Meissen.

How du Paquier's factory managed, in spite of all this, to keep going, and rapidly achieved great artistic success, though economically the undertaking was far from profitable, is somewhat of a mystery which no one hitherto has been able to solve, as none of the factory archives prior to 1744 are preserved. A few items of information as to its history and activity during the first twenty-five years may, indeed, be gleaned from correspondence, works of travel, and the like; but we should still be but very poorly informed were it not that there exist a fairly considerable number of actual specimens from that period, which, though they cannot perhaps be grouped chronologically, yet suffice to give a good all-round idea of the production of the factory and its development during the first or du Paquier period.

The oldest piece of Vienna porcelain hitherto brought to light is an undecorated, two-handled chocolate cup (Fig. 173) in the Hamburg Museum, on which is incised the inscription: "Gott allein die Ehr' und sonst keinem mehr—3 May—1719."* Its shape is taken from Meissen, and in regard to material also, it resembles the porcelain of the parent factory, which is not surprising in view of the fact that Stölzel had brought with him thence a supply of the "Schnorr'sche Erde." The next dated piece is marked "Vienne 12 July 1721," and thus dates already from the time when du Paquier was sole manager of the factory. It is a "finger-vase" of the Delft shape, in the British Museum, and bears remarkable and clear testimony to the rapid development of the Vienna factory, being decorated with a shield of arms and

* To God alone and to none other be the honour—3 May, 1719.

FIG. 173.—Chocolate-cup with the date 1719. Trial-piece from the du Paquier factory, Vienna. Hamburg Museum.

FIG. 176.—Small tea-pot with *chinoiseries* painted in colours. Vienna, about 1725. Karl Meyer Collection, Vienna.

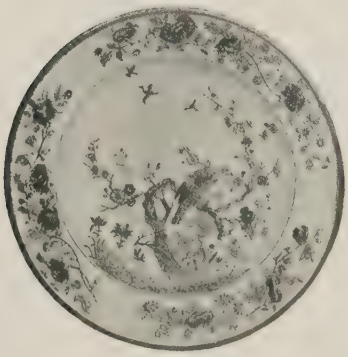

FIG. 174.—Dish with flowers and birds in colours in "Imari" style. Vienna, about 1725. Collection of Prince Johann von Lichtenstein.

FIG. 177.—Oval dish with "*Laub- und Baudelwerk*" painted in colours. Vienna, about 1730. Collection of Count A. Esterházy.

FIG. 175.—Coffee-pot with *chinoiseries* painted in colours. Vienna, about 1725. Karl Meyer Collection, Vienna.

FIG. 178.—Coffee-pot with painting in black (*Schwarzlot*) and gold. Vienna, about 1730. Museo Civico, Turin.

ornamental designs in blue under the glaze. This technique, which was for a long time a matter of difficulty, was thus mastered earlier at Vienna than at Meissen. The remaining techniques and types which the factory soon had at its command cannot be dated. But from certain accounts of bird-shooting matches, at which its productions were used as prizes, it would seem that Vienna, like Meissen, Plaue and Bayreuth, was for a short time engaged in making red stoneware with decoration in silver and gold, at the time when white porcelain was also being decorated in the same manner, as well as in black (*Schwarzlot*) and iron-red, purple and green, blue and other colours.

FIG. 179.—Ewer and basin with "German" flowers painted in colours. Vienna, about 1730. Karl Meyer Collection, Vienna.

Vienna porcelain of the du Paquier period falls into four main groups, according to its mode of decoration: one with polychrome *chinoiseries*—figures or landscapes—in the style of Herold (Figs. 175, 176), or with flowers and birds like the Japanese Imari porcelain (Fig. 174); another (Fig. 177) with polychrome "*Laub- und Bandelwerk*" (leafy scrolls), often found together with flowers and fruit, canopies, and figure or landscape scenes in panels and cartouches; a third (Fig. 178), having similar motives painted in black (*Schwarzlot*) with touches of gold; and finally a fourth (Fig. 179) with "German" flowers of much the same kind as those of Meissen. The four classes, however, may be met with in hybrid forms, and, in addition, we have also—though these are rarer—mythological subjects, *genre* painting, battle-scenes and *putti*. As the porcelain of du Paquier is not marked, it is often difficult to say whether it was decorated in his factory or outside, in the latter case by *Hausmaler* (private

FIG. 180.—Bottengruber: plate of Vienna porcelain with the subject of Boreas and Oreithyia, painted in red, violet, green and a pale blue. Breslau, 1728. Schlossmuseum, Berlin.

enamellers), or, as they were called in Vienna, *Winkelmaler*. It is a known fact, for instance, that the Breslau *Hausmaler Bottengruber*, of whom frequent mention has been made, was in 1730 in Vienna, and a majority of his decorations are executed—not on Chinese or Meissen porcelain, but on that of du Paquier. E. W. Braun, who, with painstaking care, has attempted a comprehensive description of the activities of the latter, has—albeit with all reserve—advanced the theory that Bottengruber, between 1730 and 1736 (by which latter date he was once more in Breslau), was for a short time attached to the factory at Vienna as a painter, perhaps as painter-in-chief. However this may be, his style (Figs. 180, 181) is very distinctly traceable in several of the factory's productions of the first period. The same applies to his presumed pupil, Wolfsburg (Fig. 182). The style of Preussler also (see p. 107) was for a long time apparent during this period.

Fig. 181.—Bottengruber: saucer of Vienna porcelain, belonging to a service in the Nordböhmisches Museum at Reichenberg, painted in violet, iron-red, grey-blue and green. Vienna, about 1730. James Simon Collection, Berlin.

Fig. 182.—Wolfsburg: tankard of Vienna porcelain painted in purple. 1729. Schlossmuseum, Berlin.

The first of the four groups just mentioned—that with the polychrome *chinoiseries*—may, from some dated specimens in the Lichtenstein Gallery at Vienna and the Museo Civico at Turin, be regarded as the oldest, belonging to about 1725. As already mentioned, its dominant influence is that of Herold, but it is easily distinguished from the corresponding Meissen porcelain by the absence of Böttger's mother-of-pearl glaze in panels and cartouches, and by a tendency to fill with trelliswork or other patterns the intervals between the panels with figures. That all four styles, and all possible combinations of the same, were in full bloom about 1730–1740 is evident from

the principal work of the Vienna factory during its first period, the porcelain room in the palace of Count Dubsky at Brünn (now in the Austrian Museum, Vienna); the walls, fireplace, furniture, etc., of this apartment are covered with 1570 panels of painted porcelain, round, oval and square, of various sizes, while small consoles like those in the porcelain rooms of Charlottenburg and the former Residency at Dresden are adorned with vases of many different kinds. Save for a single specimen afterwards added, none of these pieces are marked; but from analogy it is safe to conclude that the whole equipment of the room could only have originated from the factory of du Paquier. Here are the polychrome *chinoiseries* with the Vienna peculiarities we have just noted, here are both Japanese and German flowers, which likewise are different in character from those of Meissen (Fig. 183), here again a small number of vases in a strong blue colour, which cannot be either Japanese or Meissen, and finally, on sconces (Fig. 184) and chandeliers also belonging to the room, a plastic decoration with Chinese figures, birds, etc., which in the whole of its baroque, somewhat coarse, character points in the direction of a large mirror and two candlesticks in the museum at Turin, typical of the Austrian Baroque style of the "Prince Eugene period," and always regarded as early productions of the Vienna factory.

FIG. 183.—Plate with Oriental flowers painted in colours, from the Dubsky Porcelain Room at Brünn. Vienna, about 1730–1740. Now in the Oesterreichisches Museum, Vienna.

FIG. 184.—Sconce from the Dubsky Porcelain Room at Brünn. Vienna, about 1730–1740. Now in the Oesterreichisches Museum, Vienna.

Of the painters who were engaged at Vienna under du Paquier, only a few are known. One of these, *J. P. Danhofer*, has already been mentioned in Vol. I. (p. 358). He was at work in Vienna in 1737, went from Vienna to Bayreuth, was later at Höchst, and finally at Ludwigsburg,

where he died in 1790. In Vol. I., Fig. 429, is shown a faïence mug which is a particularly fine specimen of his style (formerly in the Frohne Collection, Copenhagen). From this and several similar specimens of faïence painted by his hand we may conclude that certain early pieces of Vienna porcelain (Fig. 185) which look like prototypes for these wares are also his work. Another painter at du Paquier's factory was *Jakobus Helchis*, from Trieste, who occasionally signed his work; on the evidence of signed specimens, such as a covered bowl in the British Museum with landscapes on the lower part and fighting animals on the lid, we may ascribe to him a group of similar specimens with *putti*, hunting-scenes and animals in black and gold, among them a splendidly painted hunting-service belonging to Prince Lichtenstein, at Feldsberg, to which probably belonged two bowls (Fig. 186) sold at the first Lanna sale and a tureen in the museum at Troppau. Like Bottengruber, Helchis seems to have been one of those who most of all left his impress on the early style of figure-painting at the Vienna factory: its *putti* in all manner of situations, its hunting-scenes, mythological and bacchanalian subjects, often painted *en camaïeu* in mauve or violet tints, and set in panels between baroque scrollwork, or painted in iron-red or in a *Schwarzlot* which at first was thin and grey, but later became full and black.

Fig. 185.—Sconce. Vienna, about 1737. Oesterreichisches Museum, Vienna.

In contrast to the work of Kändler at Meissen, this style had little plastic character about it, and as plastic work was far from successful (some "panther handles"—Fig. 187—are about the only specimens of any plastic merit); nor was it even successful as painting. Certainly it was not rich in colour. In Vienna, instead of using many colours, it was the custom to use few, the underglaze blue, a green and gold, besides those already mentioned. When *Schwarzlot* and iron-red are used together in *putti* and other figures, only the flesh, as a rule, is red, the rest black. The tendency to use black appears, not only in figure and landscape subjects, but at least as often in ornamental "*Laub- und Bandelwerk*" designs of the later Baroque period in the style of Baumgartner and Eissler;

acanthus-palmettes, trelliswork, scale-pattern and lozenges in black with gold or iron-red with gold are often the most obvious characteristics of porcelain of the du Paquier period; they are, however, seldom found alone, being generally used in conjunction with other designs—Japanese or "German" flowers, Chinese landscapes, Chinese or European figures. For the rest, the stock of motives which the factory had at its disposal naturally increased enormously as years went by; hence arose a tendency to ever-increasing over-decoration of the white porcelain, which thus often served as a recipient for practically the whole repertory, from the conventional polychrome Chinamen and "Indian" flowers to the fresher "German" or European flowers. These last, in the case of Meissen, are so far distinctive that their presence serves to give the correct date of many pieces; in Vienna, on the other hand, they occur, as already mentioned, at a very early period. In regard to colour, however, they are not naturalistic to the same degree as at Meissen. The Vienna flowers, which are occasionally painted over relief (Fig. 188), are less varied in colour than those of Meissen; they are drawn rather than painted, with a restricted range of pigments, in which the iron-red predominates, while a violet in darker or lighter tint, and a yellowish-green, together with a bluish-green, are peculiar characteristics. Favourite flowers were iron-red convolvulus, pale violet peonies, roses and a non-descript little star-like blossom in iron-red and violet. Altogether, we may say that, apart from the specimens executed by Bottengruber and Helchis, or in their style, which are chiefly decorated with figure-scenes from mythology or pastoral subjects, battle or hunting-scenes, figure motives were not nearly so widely used at the du Paquier factory as were flowers and ornamental designs. That we nevertheless find many single

FIG. 186.—Bowl with cover painted in black (*Schwarzlot*) and gold. Attributed to Jakobus Helchis. Vienna, about 1730–1740. Formerly in the Lanna Collection.

FIG. 187.—Jug with decoration in black (*Schwarzlot*). Vienna, about 1730–1740. Karl Meyer Collection, Vienna.

specimens with figure-subjects of practically every kind is due to the fact that these were, in many cases, decorated outside the factory. Not only Bottengruber, but also the other *Hausmaler* already mentioned, Preussler and Wolfsburg, decorated quite as much Vienna porcelain as ever they did Chinese or Meissen.

Fig. 188.—Tea-pot with flowers in slight relief painted in colours. Vienna, about 1730–1740. Oesterreichisches Museum, Vienna.

Practically speaking, as already mentioned, Vienna porcelain of the du Paquier period is never marked. Braun gives only fifteen pieces bearing marks of origin or the signature of artists who, like Bottengruber, Helchis and Wolfsburg, are known to have worked in Vienna. Early Vienna porcelain is, therefore, only to be known or recognised by those who have given their attention to it in museums and collections. The largest collections are in the Austrian museums and in the Museo Civico at Turin. But the comparatively few specimens scattered about in German public and private collections also give some idea both of its various types and of its more general character. As compared with Meissen porcelain, it has the advantage of not having become vulgarised through repetition; consequently, it often has something of the distinction of rarity. But also in itself, in the taste it shows, it is frequently more distinguished than Meissen ware; it is coarser and stiffer in shape, it is true, but at the same time simpler and more moderate, both in the use of colours and especially in the application of gilding. As a technical product, on the other hand, it was not without faults. It certainly does occur in a pure white, but this is rare; more often it has a yellowish tone or a greenish cast, which many nowadays will perhaps prefer to the pure white, but which did not agree with the taste of the period, and doubtless in some degree contributed to the complete failure of the Vienna factory during its first period to compete with the powerful establishment at Meissen.

Fig. 189.—Bowl with landscape and figures in purple. Vienna, about 1747. Oesterreichisches Museum, Vienna.

Despite financial assistance in the form of repeated loans from the city of Vienna, du Paquier was hard put to it to keep his factory above water, and at last, in 1744, matters became so critical that he found himself obliged to sell the concern to the State. He retained the post of manager himself, but, wearied and broken down, retired in the same year, and died in 1751. Under imperial

protection, aided by good employees of every kind, the State factory now began to flourish, under the directorship of *Mayerhofer*; it was helped over various difficulties not least by the fact

Fig. 190.—Part of a coffee-service with flowers painted in colours. Vienna, about 1760. Collection of Count Georg Mailáth, Zavár.

that in 1749 a new kaolin deposit was discovered in Hungary which proved better than that hitherto employed. With the introduction of this new paste it was decreed that every article made from it should be marked in blue under the glaze with the so-called *Bindenschild*, a shield with rounded base charged with a fesse (the arms of the house of Austria), which from 1744 had become the official mark of the factory. Every endeavour was made to secure the position of the factory, especially by introducing into it new artistic talent and thus also new models and new colours—all in the rising rococo taste. From Meissen came one *Christian Daniel Busch*, who, however, soon went on to Nymphenburg. More successful was the importation of another Meissen painter, *Johann Gottfried Klinger*, who remained in Vienna for over thirty years. A skilful chief painter was obtained in the person of *Johann Sigmund Fischer*, and a distinguished model-master was procured from the Vienna Academy, namely, *Johann*

Fig. 191.—Tureen with *Reliefzierat* and flowers painted in colours. Vienna, about 1750–1760. Dr. Max Menger Collection.

Josef Niedermayer (working from 1747 to 1784). Lastly, in 1750, a skilful, but restless, modeller was obtained in *Ludwig Lück*, who, however, the very next year offered his services to Fürstenberg, and in 1752 turned up in Copenhagen like the incorrigible vagrant potter that he was.

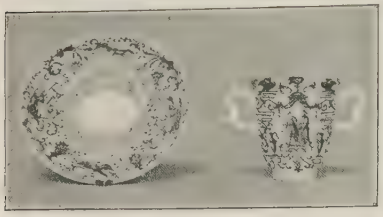

Fig. 192.—Cup and saucer, painted in black (*Schwarzlot*) and gold. Style of Preussler. Marked with the *Bindenschild* and consequently belonging to the Second Period. Vienna, about 1750. Nationalmuseum, Stockholm.

As the new productions were only marked in blue from 1749 onwards, the new types which appear without mark, or with the mark in other colours, or impressed in the paste, must belong to the first four or five years of the *second period* of the factory. Such novelties are landscape and figure paintings in purple (Fig. 189) or grey, often in gilt rococo frames, and further, naturalistic pictures of animals and especially birds, and finally scattered flowers, fruits and insects in the Meissen manner (Fig. 190), occasionally painted amongst relief patterns similar to the "*Ozier*" or "*Brandenstein*" of Meissen (cf. p. 64, see Fig. 191). In the first years of the second period, however, a number of du Paquier's types continued their existence in the factory, as, for instance, those painted in black after the style of Bottengruber and Preussler (Fig. 192), as well as the Imari patterns painted in underglaze blue and gold, with or without iron-red (Fig. 193). The europeanised *chinoiseries* also—those of Pillement, for instance—still lived on in the factory, and were only superseded about 1770–1780 by a new sort of Oriental style, an imitation of lacquer painting with Chinese motives in gold in slight relief on a black or vermilion ground. The black-painted pieces of the second period of the factory differ, however, at times from those of the first period in presenting paintings of landscapes and animals; for the day of the great baroque scrolls was now past, and the black decoration was restricted to small, slight border ornaments. During the next few years the factory followed in almost every sphere the originals created by Meissen, and also continued to procure some of its best artistic talent from that

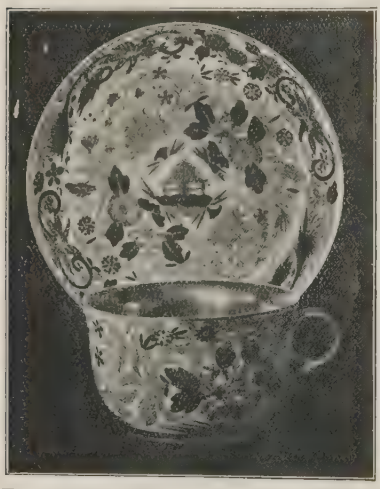

Fig. 193.—Cup and saucer with "Imari" decoration in underglaze blue and gold. Vienna, about 1750. Traugott Collection, Stockholm.

source, including *Philipp Ernst Schindler*, to whom are ascribed its finest figure-paintings of the period 1750–1760; these comprise scenes of *galanterie* after Watteau (Fig. 194), cavalry skirmishes after Rugendas (Fig. 195), peasant-subjects after Teniers, etc. Simultaneously with this development in the factory of figure-painting in the Meissen manner, interest was also awakened for figure-modelling like that of the Saxon factory; in the first period work of the latter class had played an altogether subordinate part, and we find it now both applied (Fig. 196) and independently in groups and figures. Unfortunately, it is but very few of the Viennese porcelain figures of the Rococo period that can be ascribed to any particular artist, and several of the early ones are certainly more or less close copies of Meissen, but the great majority are by no means lacking in originality. The above-mentioned Ludwig Lück (see p. 65), who was

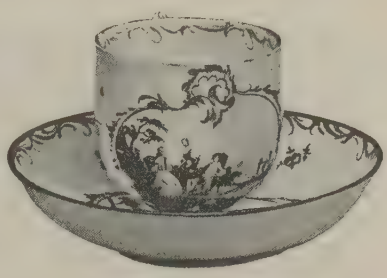

Fig. 194.—Cup and saucer from a service with Watteau scenes painted in colours in gilt rococo borders. Vienna, about 1760. S. von Metaxa Collection, Vienna.

Fig. 195.—Tray for a chocolate-service with cavalry skirmish painted in colours. Vienna, about 1760. Formerly in the Lanna Collection.

only working at the factory for one year, has signed a few specimens, as, for instance, "Winter," one of a set of four white figures of children allegorical of the seasons (in the Darmstädter Collection, Berlin), and a Bacchante, also plain white, in the Hermitage at

St. Petersburg. The work of Niedermayer is known in some figures and groups of more academical character, mostly in Italian Baroque style with mythological subjects (for example, Hercules and Antæus in the Oesterreichisches Museum, Vienna). But it

Fig. 196.—Tray for a table-centre with figures representing the Times of the Day. Vienna, about 1760. Traugott Collection, Stockholm.

is perhaps doubtful whether the great majority of Vienna figures of the second period of the factory are also—as von Falke maintains—by this artist, representing his style at a later stage of its development. The peculiarity of this style (Figs. 197–199) is easier to observe than to describe. It lies in the innocent and untroubled air of the figures, in their light, as it were slightly dancing movements, in the amiable smile of their little, round heads—qualities more or less common to them all, whether they represent types from the street or from pastoral life, from the *salon* or the Court. The earliest of the Vienna figures are, as regards their colouring, also imitations of those of Meissen. But the Austrian porcelain figures soon developed a delicate and somewhat insipid colouring of their own, the dominant hues of which are a series of reds and browns in combination with a pale violet, a light copper-green, a black, a yellow and gold. The colouring is nearly always executed with minute attention to detail, especially in the costumes, the patterns of which are often less conventional than those of Meissen. The bases, too—where

Fig. 197.—Figure of a lady painted in colours. Vienna, about 1750. S. von Metaxa Collection, Vienna.

the figures do not show their originality precisely by their lack of a base—show, in the case of Vienna, certain peculiarities, being encircled either by a wavy acanthus stem in gold, or by a frieze of pendant gilt tongue-motives. Of these two modes of decoration, the latter appears to be somewhat older than the former.

Fig. 198. — Greengrocer woman. Statuette painted in colours. Vienna, about 1760–1770. Oesterreichisches Museum, Vienna.

Despite its swift advance, it was some years before the State factory (under the management from 1764 of Mayerhofer's successor, *Josef Wolf*, from 1770 of *von Kestler*) could hold its own in competition with the parent factory at Meissen. Not until its competitor was almost crushed by the after-effects of the Seven Years' War could the Vienna factory take the lead. In 1766, it had advanced so far in this direction that the Meissen factory sent a modeller to Vienna to acquaint himself with the new forms there produced, and from this we may conclude that Vienna held the leading position when neo-classicism began to supersede the taste for Rococo. This took place in the Vienna factory about 1760, and found expression at once in a tendency to straight lines and large smooth surfaces, which were from this time forward decorated either with portraits in silhouette or with flowers or figures on a larger scale than formerly, the figures often illustrating scenes from contemporary sentimental literature. Towards the close of the 1760's we observe at the imperial factory another kindred change in taste, tending away from the Rococo at Meissen. This was due to influences from Sèvres, which was soon specially qualified to assert itself as a result of the union between the Austrian and French Courts in the person of Marie Antoinette. The Austrian Ambassador in Paris furnished the Vienna factory with the latest designs from Sèvres, and before long Vienna was in a position to imitate, not only the coquettish shapes of the French factory (Fig. 200), but in some degree also the over-refined and feminine colour effects of the soft French porcelain, as, for instance, the *bleu-de-roi*, with its gold network (Fig. 201) the so-called "*chiné*" pattern, "*nach Taffet Art*" (like taffeta; Fig. 202), and many other colour-schemes.

The whole of the large staff of artists and craftsmen at the

State factory were working with unprecedented zeal to raise their own establishment to a height of renown equal to that of Sèvres, when a sudden crisis threatened all their hopes. The numerous artists and their numerous experiments had been all too costly, and a costly administration had further increased the working expenses. Thus it came about in 1784 that, despite all its splendid successes, the factory was brought to the verge of bankruptcy and offered for sale by the State. No purchaser came forward, but a saviour was found instead. This was *Konrad von Sorgenthal*, afterwards so famous, the director of the factory during its third period (1784–1805), a period which has its great circle of admirers among the drawing-room collectors, and is, by many of these, accounted the real golden age of the Vienna factory.

FIG. 199.—Gardener and his wife. Group painted in colours. Vienna, about 1760–1770. Collection of Prince A. J. Schwarzenberg.

Sorgenthal regarded it as his first duty to restore the factory to a sound economical position, and with the genius for administration which he possessed, he succeeded in a very short time in making it a splendidly remunerative undertaking. That he was able to attain this result is the more admirable from the fact that nothing was farther from his thoughts than to lower the artistic standards. His model in this respect was Sèvres, where no less a personage than the head of the Academy of Arts in Paris was artistic director of the factory. Sorgenthal did not, it is true, succeed in persuading the head of the Vienna Academy, the great Füger, to accept a similar post. He did, however, occasionally work for Sorgenthal, and through the medium of Niedermayer also, who was still chief of the modelling department at the factory, and other artists, a relationship was established between the Academy of Arts and the porcelain factory in Vienna which led to the maintenance, in the latter, of a high level of culture and quality.

FIG. 200.—Ice-pail in Sèvres style with green laurel wreath and floral festoons, birds and fruit painted in colours. Vienna, about 1780. Collection of Prince J. von Lichtenstein.

The finest representative of this level of culture is the sculptor *Anton Grassi*, who was working at the factory as early as 1778, though it was only on the death of Niedermayer in 1784, when he was made chief of the modelling department, that he had full scope to set the mark of his taste upon its productions. Grassi was a pupil of Wilhelm Beyer, who had been eight years in Rome, and there belonged to the circle of Winckelmann, before becoming modeller at the Ludwigsburg factory, from 1763 to 1767, and afterwards Court sculptor in Vienna, in which capacity he executed the marble statues at Schönbrunn; Grassi was thus from his youth familiar with the antique, and, highly impressionable as he was by nature, he followed the movements of the time in regard to style, and at his death, in 1807, stood as a representative of the severest Empire mode. Of this later. It is here the place to point out that at an earlier stage of development, during the period from about 1780 to 1785, and

FIG. 201.—Bowl in Sèvres style with medallions with flowers painted in colours, on blue ground with gilt pattern. Collection of Prince J. von Lichtenstein.

FIG. 202.—*Tête-à-tête* service with "chintz" (*chiné*) pattern. Vienna, about 1780. Karl Meyer Collection, Vienna.

under the influence of Sèvres, he created a series of figures and groups (Figs. 203, 204), in which, it is true, some vestiges of the Rococo, with its unnatural mannerism, still remain, but in which nevertheless the closer relationship to Nature of the new age can

be felt as a breath of freshness from everyday life. Ever following the fashion, however, Grassi soon relinquished this style, and with it polychrome porcelain, to adopt for the most part biscuit for his figures and groups. For a little while (this was after 1785) attempts were made at the Vienna factory, as at Sèvres and many other places, to imitate Wedgwood's jasper ware. But the dominant material for figures at Vienna was, from 1785 onwards, biscuit pure and simple.

FIG. 203.—Grassi: lady and gentleman walking. Group painted in colours. Vienna, about 1780. Karl Meyer Collection, Vienna.

FIG. 204.—Grassi: lady of fashion. Statuette painted in colours. Vienna, about 1780. Oesterreichisches Museum, Vienna.

At first this hard, and as far as Vienna is concerned often somewhat yellow material was used for making copies or actual casts of a series of French originals in *pâte tendre*, after models by Boucher, Bachelier, Pigalle and others. Soon, however, Grassi succeeded in creating independent models for the new material, and several of these, such as "The Greeting," in the Schlossmuseum in Berlin (Fig. 205), are by no means devoid of grace. But the classical spirit from the Vienna Academy soon permeated this part of the factory's output also (Fig. 206), and among its later work in biscuit only a series of busts, large and small, by Grassi and his pupil, *Elias Hütter*, have more or less escaped the neo-classical formalism of the period.

Sorgenthal, who belonged to this age, shared its predilections, and failed to see any danger to his porcelain in its increasing taste for antique forms. He regarded it rather as holding out great possibilities for a new development of porcelain generally, and an extension of its whole nature. He therefore presumably felt himself especially fortunate when he was able, in 1791, to engage the painter *Josef Leithner* as "arcanist"

to the factory. To the latter we owe the famous "Leithner blue" porcelain, with or without gilding (a new and convenient kind of *bleu-de-roi* made from cobalt), and also a bronze-like glaze, besides various iridescent grounds ranging from a deep violet to a pale mauve and a copper-red, which, during the following period, proved of great importance. At the head of the figure-painters at the factory was, in the time of Sorgenthal, *Weixlbaum* (Fig. 207); those working under him included (from 1801 to 1812) the miniature painter *Moritz Michael Daffinger*, afterwards so famous, and (from 1804) *Laurenz Herr*, who was a specialist in imitating onyx cameos (Fig. 208). Nowadays, everyone knows that porcelain should not be masked or camouflaged by using it for counterfeiting other materials. But in the Empire period, which we have now reached, people knew no better. At that time there was no longer any feeling of respect anywhere for the beautiful material of porcelain, which had cost the exertions of centuries to produce. If it was not covered with gold or coloured glazes, then it was covered with little pictures in miniature (Fig. 209). In this respect, Vienna, under Sorgenthal, went to greater lengths than any other factory, and we may even be justified in saying that the whole of its production during the Empire period was based on a huge error, a comprehensive misunderstanding of the material. On the other hand, it must be admitted that no other factory about 1800, or even in the early part of the nineteenth century, had such admirably schooled painters and gilders as this very factory at Vienna. Much of its porcelain of the Empire period is covered with paintings, such as those by G. Lamprecht, for instance (Fig. 210), which are marvels of fine miniature painting

FIG. 205.—Grassi: The Greeting. Group in biscuit. Vienna, about 1785. Schlossmuseum, Berlin.

FIG. 206.—The Judgment of Paris. Group in biscuit. Vienna, about 1790. Oesterreichisches Museum, Vienna.

and with friezes and borders in gold, relief gilding and colours, such as those of Kothgasser (also Fig. 210), which, in regard to jeweller-like accuracy and precision, are triumphs of human patience. But this technique, altogether unsurpassable though it be, is nevertheless practically always dull.

Fig. 207.—Weixlbaum: cup and saucer with figures of Cupid and Psyche as children. Vienna, about 1803. Karl Mayer Collection, Vienna.

The repertory of forms with which it is associated is, as usual in the Empire period, an adaptation of the antique, but, on the whole, more correct in taste than we find elsewhere. The credit of this seems essentially due to Anton Grassi. After being appointed superintendent of modelling on the death of Niedermayer in 1784, he made a journey to Italy in 1792, and brought back thence, either in drawings of his own or in engravings by Piranesi and others, an enormous stock of antique subjects, which the factory continued to draw upon for the next decade.

Grassi died, as we have said, in 1807. Sorgenthal had died two years before, leaving to his successor, the younger Niedermayer (a son of the chief modeller), a well-organised and still remunerative undertaking. For a few years more it maintained, among the luxury-loving Austrian aristocracy, its reputation for rich and splendid work. Here, however, as everywhere else, the last remaining embers of the artistic spirit of the eighteenth century were extinguished in the nineteenth; here, as elsewhere, the antique forms ere long were decorated, for example, with landscapes painted in naturalistic manner or flowers in utterly inartistic combinations of colours (Fig. 211). Even before the younger Niedermayer resigned (in 1827), artistic decay had set in, and continued uninterruptedly, accompanied by an increasing economical decline, until the Austrian Parliament, in 1864, decided to close down the factory altogether.

Fig. 208.—Plate with profile of Hadrian and other imitations of onyx cameos on a lapis-lazuli blue ground. Vienna, about 1820. Oesterreichisches Museum, Vienna.

As already mentioned, Vienna porcelain of the du Paquier period was, practically speaking, never marked. The *Bindenschild* mark, which was introduced in 1744, was, from that year until 1749, painted as a rule in iron-red, purple or black, but sometimes also impressed or incised in the paste in a more or less irregular

form. From 1749 to 1827, the *Bindenschild* mark was painted in underglaze blue, for the first thirty or forty years somewhat slantways, rather large and in thick strokes. Between about 1770 and

FIG. 209.—Typical porcelain of the Sorgenthal period. Vienna, about 1800. Karl Meyer Collection, Vienna.

FIG. 210.—Lamprecht: tray with painting in purple of Cupid with Ganymede, after Angelica Kaufmann. Gilding by Kothgasser. Vienna, about 1800. Oesterreichisches Museum, Vienna.

1810 it became smaller, and at the same time symmetrically rounded in shape. After that, it was for a time long and narrow, and in the 1820's it was almost triangular. In 1827, the blue mark was superseded by the uncoloured impressed mark, which was now

reinstated in a more regular shape than before. In this form it affords the collector a convenient mark of recognition for "*Neu-Wien*," which is rightly held in but slight esteem. During the last few years before the factory closed down, the blue *Bindenschild* mark was again occasionally used, as it would seem, however, only on specimens executed in the old style to meet orders from England. In 1783, impressed year-marks were introduced, the years prior to 1800 being indicated by the last two figures of their date, for example, 86 for 1786; after 1800 by the last three figures, thus: 806 for 1806. These dates, unfortunately, are of little interest in the history of art. The only thing they prove is that the specimen in question cannot have been decorated earlier than the date given; whereas the model may be of earlier and the decoration of later date. Besides these marks, there are also impressed letters and painted numerals. The former refer to the factory's modellers and moulders, the latter to its painters, each of whom had his own letter or number respectively. The letters are only check marks, and do not indicate that the specimen in question was *created* by such and such a modeller; the numerals, on the other hand, generally serve to show by whom the piece was painted or gilded. A list of the painters and gilders who can be identified from the figures they used is given in Appendix V to the work on the factory by Braun and Folnesics. Here also we learn that the factory marked its rejected wares (*Ausschuss*) with a Latin A, and that an X was cut in the white porcelain when it was sold undecorated.

FIG. 211.—Large vase of antique shape with rich gilding and naturalistically-painted flowers. Vienna, about 1825. Oesterreichisches Museum, Vienna.

It need hardly be said that specimens dating from the du Paquier period command high prices, for in the case of practically all porcelain factories their earliest products are eagerly sought for. What is more remarkable, is that Sorgenthal's lifeless porcelain *de luxe* of the Empire period commands even higher prices. Recent Vienna prices, which, from the insignificant value of the Austrian crown at the moment, ran to fantastic figures, may here be disregarded. The prices from the great sales prior to the war are easier to comprehend, and are in many cases implicit in the apparently fantastic post-war prices. Such sales were those of Lanna in 1909 and 1911, both of which contained excellent samples of Vienna porcelain from all three periods. We will therefore merely cite from these the following:

Pieces from the factory of Du Paquier (1717–1744):

Beaker-shaped cup and saucer with painting in the style of Herold, baroque borders in etched gold and iron-red, 360 marks; tankard with iron-red pastoral scene in a baroque panel, 620 marks; tankard with coast-scene in iron-red, 970 marks; tea-pot painted in black with Orpheus playing to the beasts, 510 marks; two-handled chocolate-cup with oval saucer, painted with a shield of arms and baroque ornaments in colours, 3,050 marks; bowl by Bottengruber (marked *Wien, 1730*), painted with a faun, nymphs and *putti* in a landscape in iron-red, 860 marks; small tureen with flowers in relief, painted in black and gold, 350 marks; tea-pot with dragons in relief, painted in the same colours as the foregoing, 560 marks; two bottle-shaped vases with leafy scrollwork, birds and cupids in black (style of Preussler), 2,140 marks; two tureens with hunting-scenes and ornament in black and gold, presumably belonging to the Lichtenstein hunting service and attributed to Helchis, 1,860 marks.

Pieces from the State factory (1744–1784):

Cup and saucer with gilt-patterned blue border, festoons and scattered flowers in colours, 50 marks; ditto with *Hausmalerei* in colours in the Teniers style, 400 marks; tray, cream-jug and cup and saucer from a breakfast-service with cavalry combats, 2,000 marks; breakfast-service (tray, coffee-pot, cream-jug, sugar-basin, two cups and saucers), on the tray, jugs and basin, flowers applied in relief, also painted with scattered flowers in colours, 1,770 marks; river-god and nymph, group painted in colours, 660 marks; "Painting" and "Sculpture," coloured group of children, 520 marks; large pastoral group, coloured, 870 marks; Rape of Europa, early unpainted group by Grassi, 450 marks; "Family Happiness," large unpainted group by Grassi, 4,010 marks.

Pieces from the State factory under Sorgenthal (1784–1805):

Cup with portrait of Field-Marshal Loudon, saucer with military trophy, 745 marks; covered cup with portrait of the same after the miniature by Füger, on the saucer two allegorical female figures representing War and History, painted by Georg Lamprecht the elder, 8,050 marks; cup and saucer with rich relief gilding on a *bleu-de-roi* ground, 810 marks; breakfast-service (tray, coffee-pot, cream-jug, sugar-basin, two cups and saucers, in original case with green velvet) painted in polychrome (Italian landscapes), gilt borders, emerald-green rims, 5,100 marks; plate with pink rim and in the middle Venus and Adonis, 410 marks; various cups and saucers with ornamental gilding on a *bleu-de-roi* ground, respectively 270, 320, 370 marks; cups and saucers decorated with other ornamental designs, 350, 400, 530 marks; cups and saucers with figure-subjects on the cups and ornamental designs on the saucers, 300, 350, 360, 495 marks; cup and saucer with imitation of Japanese gold lacquer on brown ground, 400 marks.

V. BERLIN

Frederick the Great, always intent upon using home industries as a means of checking the flow of Prussian money to other countries, and at the same time, as a discriminating lover of art, full of admiration for the porcelain of Saxony, had long wished to set up a factory in Berlin similar to that of Meissen, when, in 1751, two offers to establish such a factory were brought before him almost simultaneously. One was from a textile manufacturer, by name *Wilhelm Kaspar Wegely*, the other from two glass-cutters, the brothers *Schackert*. Wegely was granted a monopoly for Berlin, while the brothers Schackert established themselves at Basdorff. The latter, however, hardly succeeded in producing true porcelain, for a jug at Hamburg with polychrome flowers and the inscription "Basdorff," and a similar, primitively painted specimen in the Schlossmuseum, Berlin, are really only a kind of white glass (*Milchglas*) cut and painted. Wegely, on the other hand, easily overcame the first technical difficulties. In 1752, he made an arrangement with Benckengraff, the director of the porcelain factory at Höchst (who, in very questionable circumstances, was then about to desert to Fürstenberg), whereby some of Benckengraff's workmen were transferred to his service. A load of porcelain earth and the model of a kiln are also said to have been sent from Höchst. Further assisted by all manner of royal concessions, such as the exemption from customs duty of his raw materials and the free grant of a site in Berlin for the factory buildings, the undertaking was soon a going concern. A chief painter was procured in the person of a miniature painter of repute, named *Isaak Jakob Clauce*, who had been employed for a short time at Meissen, and a skilful modeller in *Ernst Heinrich Reichardt*. Wegely himself, moreover, soon found an exceptional opportunity of studying the secrets of the Meissen factory, when, at the beginning of the Seven Years' War, Frederick the Great occupied Saxony. The king, however, was also thereby enabled to compare the Meissen porcelain with that of Wegely, and seems from that time forward to have lost interest in the latter. Wegely had hoped to obtain permission to carry off both workmen and models from Meissen, but, to his great disappointment, soon learned that the king had sold the entire stock of the Saxon factory and granted his army contractor, Schimmelmann, a concession for the working of the place, in the hope that Schimmelmann would afterwards set up a factory in Berlin. Schimmelmann, it is true, failed to meet the king's wishes in this respect, putting him off at first, and finally declining his invitation, after which he entered the Danish service. This, however, proved of no advantage to Wegely. Deprived of the royal patronage, he lost heart, and in 1757 had already given up the factory.

In after years, when the railway (*Stadtbahn*) was being constructed at Berlin, excavations in the Neue Friedrichstrasse, on the site where Wegely's factory had stood, led to the discovery of great quantities of a porcelain earth, which, on examination, proved to be identical in composition with that of Meissen. Despite

FIG. 212.—Pierced vase with lacquer painting. Wegely factory, Berlin, 1752–1757. Schlossmuseum, Berlin.

FIG. 213.—Large vase with flowers, birds and cupids modelled, applied and painted in colours. Wegely factory, Berlin, 1752–1757. Traugott Collection, Stockholm.

all strict prohibitions, then, Wegely must have succeeded in procuring the "*Schnorr'sche Erde.*" It is therefore no wonder that his porcelain often reveals a certain kinship with Meissen, though it is more chalky in tone and less transparent—the latter presumably from the smaller proportion of felspar and quartz it contains. This, the first Berlin porcelain, is not particularly rare, though, on the other hand, it is not one of the classes that are met with frequently, let alone every day. The largest public collections are in the Schlossmuseum in Berlin and in the Palace at Ansbach; one of the richest private collections is that of Traugott, in Stockholm, which has over fifty specimens of figures alone.

Wegely porcelain is very frequently undecorated, and when painted the colours have not infrequently partly flaked off. Paint-

ing was evidently the factory's weak point; material and firing, on the other hand, it mastered with surprising rapidity. This is excellently illustrated by a huge jar, over 1 metre high, with a boy on the lid, in the Schlossmuseum in Berlin (Fig. 212), which, with its bold, airy perforations, has stood the firing splendidly, but is painted only with unfired lacquer colours. The same conditions are also apparent in many instances where the factory aimed chiefly at plastic effects. A favourite procedure—as in a large vase in the Traugott Collection (Fig. 213) and similar ones in the Victoria and Albert Museum and the Mark-Brandenburg Museum, Berlin—was to apply to the shape of the piece freely modelled flowers, together with birds or figures of boys, which are often painted, the surface of the vase itself being left white. Table services, again, were often decorated with a peculiar *Reliefzierat* of scale- and trellis-pattern. The factory was also largely occupied with the production of independent plastic figures. In a very few cases, Wegely has imitated models or subjects from Meissen (as, for instance, Kändler's standing pair of lovers with the bird-cage). On the whole, however, the figure repertory of his factory (Fig. 214), which must be presumed to be due to Reichardt, is different from that of Meissen, and far more unassuming, consisting mostly of bourgeois, peasants and artisans, gardeners, hunters and their womenfolk; they are short of stature, with thick heads and too large hands, yet not without a certain directness of observation and freshness in execution. For the most part, it may certainly be said, these figures are plain white; when painted, they are strongly coloured in pure, unbroken tints, like those of Meissen at its best period.

FIG. 214.—Figures of a lady and gentleman in plain white porcelain. Wegely factory, Berlin, 1752–1757. Traugott Collection, Stockholm. (Similar figures painted in colours in the Schlossmuseum, Berlin.)

That the colours were the weak point of the factory does not absolutely imply that Wegely lacked painters with talent and taste. Some few colours, moreover, the factory mastered to perfection, in particular a purple, possibly obtained from Höchst, which appears in a service with excellently painted Watteau

scenes (in the Schlossmuseum, Berlin; Fig. 215), and also in cups, plates, etc., with landscapes or flowers. Wegely was also successful in decorating his porcelain with flowers in polychrome, which with their dominant purple, are more reminiscent of Höchst than of Meissen (Fig. 216). He was less fortunate with an underglaze blue, which is probably only found in flowers outlined and tinted in blue (but often inconsistently shaded), on an altogether commonplace service with a rather coarse relief design on the rim of the plates (Fig. 217). In contrast to this may be mentioned, besides the Watteau and other services, one executed about 1755 for the Postmaster-General, Count Gotter, the plates of which (in the Schlossmuseum, Berlin, and the Hamburg Museum, Fig. 218) have the above-mentioned trellis-pattern in relief on the edges and the arms of the count in the middle. For the rest, it should be noted that a beautiful and substantial gilding is among the more praiseworthy features of the earliest porcelain from Berlin.

FIG. 215.—Cup and saucer from a service with Watteau scenes in purple. Wegely factory, Berlin, 1752–1757. Schlossmuseum, Berlin.

Wegely's mark is a W written in four strokes, generally painted in underglaze blue, more rarely impressed or incised. We find on his porcelain, in addition (and on the figures almost regularly), three numerals impressed with stamps; the uppermost (often the figure 1 or 2) apparently refers to the paste used, the lowest to the model. No one has yet been able to explain the significance of the figure in the middle, which is often 90.

Strangely enough, Frederick the Great took no steps to prevent Wegely from giving up his factory. For this, of course, there may have been various reasons; but it seems natural to suppose that the king found his taste too bourgeois and did not consider him capable of investing the Prussian industry with such splendour as still enveloped that of Saxony.

FIG. 216.—Cup and saucer with flowers painted in colours. Wegely factory, Berlin, 1752–1757. Sold at Helbing's auction rooms, Munich, in 1911.

This, too, would perhaps best explain the fact that, a few years after Wegely had disappeared from the scene, the king selected a personage of greater pretensions, albeit, it must be admitted, with swindling tendencies in like proportion, to establish the porcelain factory which he still desired.

Fig. 217.—Blue-and-white plate. Wegely factory, Berlin, 1752–1757. Kunstindustrimuseum, Copenhagen.

The person in question was an industrial magnate named *Johann Ernst Gotzkowsky*, who had already founded a silk-weaving establishment and a factory for gold and silver plate. Already at Rheinsberg, as Crown Prince, Frederick the Great had felt inspired with confidence in this man—to some extent justifiably, inasmuch as Gotzkowsky, at the height of his power as a financier, showed himself capable of rendering great services both to the king personally and to the State of Prussia. But after having lost all he possessed in the Seven Years' War, he sank to the level of a mere gambler, who speculated in anything and everything, including his sovereign's interest in porcelain. Actually, he had not a penny of his own when he started the new factory, but he hoped that the king would take it over after peace was concluded. He failed, however, to keep it going even for that time, and was forced to suspend payment, until the king at last, in August 1763, bought the factory from him for the large sum of 225,000 reichsthalers. Even this did not suffice to save him from financial collapse. He has told the story of his life in a work entitled *Geschichte eines patriotischen Kaufmannes*, in which the facts are naturally embroidered in no slight degree. And yet, though a swindler by nature, he had evidently some real qualities. Highly remarkable, for instance, and deserving of all honour, is the sureness of instinct with which he gave, practically speaking from the very first day, to what was later the Royal Prussian Porcelain Factory, an artistic direction which it needed only to follow in order to become,—financially also, in more fortunate hands,—a sound and productive undertaking.

Fig. 218.—Plate from a service with the arms of Count Gotter. Wegely factory, Berlin, about 1755. Hamburg Museum.

The deed of sale between the king and Gotzkowsky is still preserved, and from the survey therein given of the stock-in-trade of the factory (3,000 roughly-fired pieces, 10,000 white, close on 5,000 painted and 133 models for figures), we can see what it had produced up to the time when the transfer took place. We know, too, who was responsible for the results attained hitherto. The chief management of the factory was in the hands of *Johann Georg Grieninger*, a Kommissionsrat of Saxony, who retained his position from 1761 till his death in 1798, and has, in a series of notes regarding the origin and development of the factory, given an account both of his assistants and of the essential share taken by the king in the progress of the undertaking. Its artistic director and "arcanist" was, to begin with, *Ernst Heinrich Reichardt*, who had already worked under Wegely, and after his death had attempted to start a factory of his own; he, however, died in 1764, and was succeeded by one *Theodor Gotthilf Manitius*. Among artists who had previously worked for Gotzkowsky, and remained in the royal factory, must be noted the figure-painter *Johann Balthasar Borrmann* and the chief modeller

FIG. 219.—Coffee-pot with flowers painted in colours. Gotzkowsky factory, Berlin, 1761–1763. Schlossmuseum, Berlin.

FIG. 220.—Coffee-service with "flying children." *Reliefzierat* with purple *Mosaik* and subjects painted in colours. Berlin, about 1764. Hamburg Museum.

FIG. 221.—Group of pieces from the dinner-service of Frederick the Great, made for the Neues Palais at Potsdam. Second instalment, 1768. "*Reliefzierat mit Spalier.*" Gold *Mosaik* on iron-red ground and flowers painted in colours. Berlin (date of first instalment, 1765–1766). Neues Palais, Potsdam.

Friedrich Elias Meyer, who had been working at Meissen from 1748 to 1761, and has already been repeatedly mentioned (pp. 76 and 86). Mention has also been made before of *Isaak Jakob Clauce*, formerly head painter under Wegely. New artists were now added to the staff, after the factory had obtained the title of "Royal." For instance, as second head painter and controller of "mosaic" painting, we find *Carl Jacob Christian Klipfel*, who, like most of the other painters at the Berlin factory, came from Meissen; so also the figure and landscape painter *Carl Wilhelm Boehme*, who had likewise previously been employed at the Saxon factory, and, in conclusion, the king himself. For all testimony is agreed in this, that it was to him more than to anyone else that the factory owed its rise from 1763 onwards. Not only did he procure for it all manner of advantages in the shape of free fuel, protection against foreign competition, exemption from customs and excise duty, etc.; but even down to the factory mark introduced by him—the blue sceptre mark, which, with some interruptions, has been maintained to this day—he looked

FIG. 222.—Cup and saucer. Pale yellow border with *Neuzierat* in gold and purple. Paintings in yellow of orange tone. Berlin, about 1767. H. von der Marwitz Collection, Berlin.

FIG. 223.—Group from the dinner-service made for the Palace at Breslau. *Antikzierat* with blue *Mosaik* and gilt sprays. Flowers painted in colours. Berlin, 1767–1768. Hohenzollern Museum, Schloss Monbijou, Berlin.

after the order of its administration, the development of its sales, and its steady progress in technique. His factory, we may take it, was not to be a mere luxury, but an undertaking capable of fulfilling the most exacting demands, both artistic and technical, not inferior to that of Saxony. For the first decade, therefore, he strove first and foremost to improve the Berlin paste, which was still a yellowish-grey compared with that of Meissen, and, with this end in view, he had samples of earth sent for from all his provinces, and experiments made with the same. The first

FIG. 224.—Centre dish from the "red dinner-service" of Frederick the Great. *Antikzierat*. Purple *Mosaik* and gilt sprays. Flowers painted in colours. Berlin, 1768–1769. Collection of the Berlin factory.

FIG. 225.—Coffee-service. *Neuzierat* with purple *Mosaik*. Fruit and flowers painted in colours. Berlin, about 1770. Schlossmuseum, Berlin.

mention of a "new body" is found in a Cabinet order of 1765. This refers, presumably, to an earth from Ströbel, near Zobten, in the newly-conquered province of Silesia; of this earth Grieninger states that it was indeed white, but poor, and therefore unsuitable for the production of larger pieces. By mixing this earth with that previously used (from Passau), a plastic body was obtained (about 1770) which is distinguishable from the earlier and from that used later by a slight yellowish tint. It was from this body that the

FIG. 226.—Breakfast-service. *Neuzierat* with gold *Mosaik* and Watteau scenes in iron-red. Berlin, 1767. Schlossmuseum, Berlin.

finest Berlin porcelain was produced. Unfortunately, however, it did not satisfy the king, who wanted his porcelain white, like that of Meissen, and would not rest until he had got it still whiter—too white, indeed. This was achieved as early as 1771, large deposits of kaolin having been discovered at Brachwitz, near Halle, on the Saale. From this, and from the kaolin deposits afterwards found at Sennewitz and Morl, was made the Berlin porcelain of common occurrence, with its cold, bluish-white tone, often best recognised, unfortunately, by the little chilly shiver it gives rise to.

Fig. 227.—Coffee-pot with Watteau scene painted in colours (*Leçon d'amour*, engraving by C. Dupuis). Berlin, about 1767. Von Dallwitz Collection, Berlin.

Porcelain preserved from the Gotzkowsky factory is naturally comparatively rare. It is often greyish and sprinkled over with little black specks. When marked with a *G* in gold or brown over the glaze, it is undoubtedly decorated during his time; as a rule, however, it is marked in blue under the glaze, and may then well have been painted later, for Gotzkowsky left behind him, as we have seen, 10,000 pieces of plain white porcelain. A breakfast-service with purple landscapes and figures, most of the pieces of which are marked with a *G* in underglaze blue, while some of them bear the sceptre mark, is preserved in the National-museum, Stockholm. A similar feature may be seen on a tea-service in the Schlossmuseum, Berlin. Such services must be regarded as belonging to the first period of the royal factory. Undoubted specimens dating back in their entirety to Gotzkowsky's period are probably known only in isolated pieces, as, for instance, a tea-pot with scales and flowers in various tones of iron-red and gold in the museum at Hamburg, a coffee-pot with a cavalry skirmish in deep purple in the same place, and another with polychrome flowers in the Schloss-museum, Berlin (Fig. 219). In the section devoted to Meissen, repeated mention was made of "*Gotzkowsky erhabene Blumen*," a relief pattern of flowers, first executed in 1741 on a service for the later head of the Berlin factory. The pattern was naturally transferred to the latter, but

Fig. 228.—Tea-pot with Teniers scenes in purple. Berlin, 1769. Zähringer Museum, Karlsruhe.

FIG. 229.—Covered cup and saucer in the Sèvres style. *Bleu-de-roi* ground with gold *Mosaik*. Birds painted in colours. Berlin, about 1770. Collection of the Berlin factory.

was there known by the name of "*Floramuster*." Other Meissen patterns (*Reliefzierater*), such as the "*Osier*," "*Brandenstein*," "*Dulong*," etc. (compare p. 80) were more or less slavishly copied in Berlin, and probably not, as Schnorr von Carolsfeld thinks, exclusively for the purpose of completing services of Meissen porcelain. But new patterns in this field of work were already being designed in the time of Gotzkowsky, and these are perhaps the most meritorious results attained in the whole activity of the Berlin factory. One of these is the so-called *Radierte Dessin* or *Reliefzierat* (Fig. 220), which was used in 1765, under the name of "*Reliefzierat mit Spalier*," * for the table-service for the Neues Palais at Potsdam (Fig. 221)—the best pattern from the factory, and perhaps finer than any of those of Meissen. Another is the so-called *Neuzierat* (Fig. 222), which seems equally to date back to 1763, while the "*Antikzierat*" was first used in 1767–1768 for the famous service for the Palace at Breslau (Fig. 223). Other ground-patterns for the services of the time of Frederick the Great are the *Neuglatt* (1769), *Vasenförmig mit Stäben* (1776; Figs. 232 and 234), *Königsglatt*, *Englischglatt* (1780–1781; Fig. 231), and "*mit Perlen glatt*" (1782).† Right up to 1790, or even still longer after the death of Frederick the Great (1786), new ground-patterns were continually being devised, as, for instance, the *Antique Zierathen*, later called the *Curlander Service*.

FIG. 230.—Jar with flowers painted in colours in borders of dull and burnished gold on a blue ground. Sèvres style. Berlin, about 1770. Schlossmuseum, Berlin.

Such originality as the Berlin services possess, and especially their deviations from Meissen, are very largely due to these patterns more or less in relief, several of which appear

* Relief decoration with trellis.

† New smooth; vase-shaped with reeding; smooth royal; smooth English; smooth with beads.

to be derived, in a remarkable and happy manner, from the peculiar Palace Rococo of Berlin and Potsdam. For though the new patterns and divisions of the surfaces opened up new possibilities for variations in the painted decoration, this last, as regards its motives, was kept to precisely the same lines in Berlin as had long since been laid down by Meissen. Of these motives, the "German" flowers were most favoured (the "Indian flowers" are, practically speaking, never found in Berlin porcelain, and Oriental figure-subjects are likewise unknown, if one leaves out of account the so-called "Japanese service" made for Sans-souci). And it must be admitted that even if Meissen painted them with more grace, they were nowhere treated with greater skill than in Berlin, where, moreover, they soon developed a colour note of their own; for the Berlin flowers had at first been somewhat dull and pale imitations of Meissen, but even as early as 1768, when the second delivery

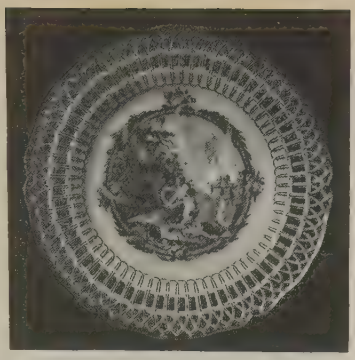

FIG. 231.—"*Englischglatt*" pattern with mythological painting *en grisaille* after Charles Eisen. The border of pointed arches picked out with gold. Berlin, about 1780. Schlossmuseum, Berlin.

FIG. 232.—Coffee-service, *vasenförmig mit Stäben*. Paintings in colours after Boucher. Berlin, about 1780. Schlossmuseum, Berlin.

of the service for the Neues Palais took place, they assumed a more powerful colouring, a stronger touch of certain hues, especially a purplish-red, which was obtained by a newly-invented process

FIG. 233. — So-called *Apothekerbüchse*. Painted in colours with figure-subjects. Berlin, 1787. Kunstindustrimuseum, Copenhagen.

that no other factory had achieved. The Berlin porcelain-painters never became really fastidious in their choice and combination of colours; they have little to offer in the way of piquant effects such as, for instance, the combination of black flowers with iron-red leaves on a cup in the Hamburg Museum. They had, on the other hand, a courageous tendency of their own to allow one dominant note among the colours to assert itself thoroughly, whether it were in a monochrome ground in the *Reliefzierat* or in one of the scale-patterns (*Mosaik*) in green, iron-red, purple or gold on a blue ground, in which the factory excelled, and which gave their name to some of the services, such as Frederick the Great's "red table-service" (Fig. 224), or his *paille Osier* (straw-yellow wicker-pattern) made for Sans-souci. Berlin porcelain after 1770 cannot, unfortunately, be altogether acquitted of a certain hardness in the colour effect. The cause of this may be found, partly in a dryness in the drawing, which sometimes approaches scientific accuracy, partly in the cold, hard tone of the porcelain itself.

FIG. 234.—*Vasenformig mit Stäben*. Portrait of Prince Louis of Prussia. Berlin, about 1780. Collection of Count Rothenburg, Polnisch Nettkow.

What we have said of the flowers on this porcelain applies in like degree to the fruit (Fig. 225) and birds, which were likewise favourite subjects—and indeed to all the motives of decoration used at the factory; they all passed through the same development, from a fresher mode of treatment with true painting qualities to a drier, more severe and draughtsmanlike manner. The predilection at Berlin for a dominant note among the colours led naturally to a marked tendency towards painting *en camaïeu*, that is, with a single colour, or two at most, such as iron-red and gold (Fig. 226), or pink and grey—a combination which, with its cold harmony,

FIG. 235.—Cup and saucer with silhouette portrait. Berlin, 1783. K. Lüders Collection, Grunewald.

FIG. 236.—Cup and saucer with floral monogram. Berlin, about 1780. K. Lüders Collection, Grunewald.

is peculiarly characteristic of the factory. Among colours chiefly used for monochrome should be noted the iron-red, which is at times really magnificent, but quite as often harsher and more unsympathetic than modern eyes can tolerate. Other monochromes frequently met with are a purple, which again is not soft, an overglaze blue, a black and a green. Underglaze blue was only used in Berlin on services for middle-class buyers, which are painted either with *Muschel* (shell), or *Zwiebelmuster* (onion pattern), or with floral patterns after the manner of Meissen.

Of the figure-subjects on Berlin porcelain, none plays so great a part as those in the style of Watteau (Figs. 226, 227). They were used in Berlin to a far greater extent than at Meissen, and with far more intelligent understanding. But Dutch peasant-scenes in the manner of Teniers (Fig. 228) also here formed part of the *eiserne Bestand* of subjects, and even more so the children (*fliegende Kinder*) after Boucher, which are most frequently found painted *en camaïeu* in iron-red, purple or grey, but at times also in natural colours (compare Fig. 237). It need hardly be said that Prussia under Frederick the Great did not neglect to use battle-scenes as decor-

FIG. 237. *Potpourri* jar from the Von Lichtenstein dinner-service. Berlin, about 1770. Schloss-museum, Berlin.

ative subjects for porcelain, and again, as a matter of course, would not be content with the imaginary compositions of Rugendas, but chose rather to depict the real battles of Frederick the Great himself. Realism in all things, which is—or was—so marked a

Fig. 238.—Chandelier. Berlin, 1768. Neues Palais, Potsdam.

characteristic of the Prussian type, is indeed evident in nearly all the porcelain produced under the control of this enlightened monarch. Even when mythological ("Ovidian") subjects were afterwards used he attached great importance to correctness in the rendering, and would not suffer the arbitrariness with which the painters of the factory otherwise extracted or omitted single figures from this or the other original. Flowers were painted in Berlin to a certain degree from the life, but everything else was taken from engravings, of which large collections mounted on cardboard still exist. In the Schlossmuseum in Berlin there is a snuff-box with relief decoration and figure-scenes of gallantry in purple after J. E. Nilson; in the Hamburg Museum, a "Solitaire" of 1771 with scenes from Lessing's *Minna von Barnhelm* after engravings by Chodowiecki; and in the same collection a coffee-pot with a ruins in a landscape after Piranesi. There is a series of eighteen landscape etchings by the head painter Boehme, executed by him as models for the painters on the staff; in Berlin, as at Meissen, birds and insects were taken

from ornithological and other zoological works. In other words, the artists took their subjects wherever they could find them—by preference, however, from engravings after the great French masters. After the Watteau figures, subjects from Boucher, Moreau le Jeune, Eisen and Gravelot, are most in evidence on Berlin porcelain, and from the middle of the 1760's they already begin to combine with shapes from Sèvres. Remarkably enough, Frederick the Great had, in 1766, the very unfortunate idea of throwing copies of Sèvres on the French market, with which end in view he instructed his agent in Paris to furnish him with the latest French models. The attempts of the Berlin factory to imitate Sèvres (Fig. 229) are numerous enough, but hardly attained the end anticipated; among the best of them are certain large jars (Fig. 230) with flower-filled panels in reserve on a beautiful underglaze blue ground, enclosed by splendid borders of dull and burnished gold. For the rest, the French influence was traversed,

FIG. 239.—Friedrich Elias Meyer: Grieninger, director of the Berlin factory, in his family circle. Relief in plain white porcelain. Berlin, 1765. Hambnrg Museum.

FIG. 240.—Friedrich Elias Meyer: the Seasons. Polychrome figures. Berlin, about 1765. Schlossmuseum, Berlin, and Hamburg Museum.

even under Frederick the Great, and still more under his successor, by an English school, evidence of which is found, not

only in the above-mentioned relief decoration called *Englischglatt* (Fig. 231), but also in the so-called *Vasenförmig mit Stäben* (Fig. 232), in which the design is taken from English silver plate. Some beautiful models arose under this influence, as, for instance, the so-called *Apothekerbüchse* (Fig. 233), with a pine-cone on the lid, and the *pot-pourri* jars with an eagle on the lid and the royal portraits within a wreath on the reeded body (Fig. 234). Further English influences made themselves felt in the Berlin factory in the 1790's through the smooth and severe shapes of Wedgwood, which agreed with the general tendency of the time towards the antique and the attendant fashions, in respect of painted decoration: silhouettes (Fig. 235) in which an artist named *Ditmar* specialised, antique heads "*en grisaille*," which had their master in *Franz Tittelbach*, floral monograms (Fig. 236), and biscuit portraits in relief on a gilt or monochrome ground. Berlin, again, was naturally not altogether unaffected by the influence of the Vienna porcelain of Sorgenthal, with its complete covering up of the white porcelain with paintings, its rich ornamental gilding and its imitations of bronze, lapis lazuli and other coloured stones. Surrender to all these alien, and for the most part false and dangerous examples, led before long to the artistic decadence of the Berlin factory. This decadence became completely manifest in the adoption of nearly all the forms of the later Empire style, which for present purposes we assume to be familiar from the account given of its appearance at Meissen and Vienna.[11]

FIG. 241. — Friedrich Elias Meyer: Venus. Polychrome statuette. Berlin, 1765. K. Lüders Collection, Grunewald.

Frederick the Great had hoped and believed that his porcelain factory was in every way the equal of Meissen. Again and again he expressed himself to this effect, when sending gifts of his porcelain to relatives or to friendly Powers. But however great the merits of his factory in its best years, its contribution to culture can never be compared with that of Meissen. Quite apart from its enormous debt to the latter, which is not to be seen at a glance, it was poor by comparison; so poor, indeed, as regards the plastic portion of its activities, that its figures and groups are here introduced in conclusion only for completeness' sake.

It may readily be granted that the modellers of the Berlin factory in the Rococo period, and even later, created many beautiful shapes for its services (the Joseph Wenzel von Lichtenstein service, Fig. 237, perhaps stands out especially in this respect);

Fig. 242.—Wilhelm Christoph Meyer: statuettes of children. Polychrome. Berlin, 1769. Collections of the Berlin factory and of C. F. Foerster, Berlin.

also, that they knew how to apply their art with imagination and humour to individual pieces, as, for instance, certain candlesticks (in the Neues Palais, Potsdam), some clocks with a veiled figure on the top (in the Nationalmuseum, Stockholm, and the Schlossmuseum, Berlin), a pair of sconces (in the Kunstgewerbemuseum,

Fig. 243.—Wilhelm Christoph Meyer: Clio, Urania, Erato, Calliope. Polychrome statuettes. Berlin, about 1769. K. Lüders Collection, Grunewald.

Frankfort-on-the-Main, and the Schlossmuseum, Berlin), the great chandelier in the Neues Palais (Fig. 238), and the pier-glass at the same place. It must also be borne in mind that it is naturally to these modellers that we owe the beautiful and original

Reliefzieraten mentioned above, which are, in our view, the most original and most meritorious portion of the whole output of the factory. But of its plastic work pure and simple—that is, its figures and groups—there is little that can claim to be regarded as plastic art of any rank at all.

Fig. 244.—Wilhelm Christoph Meyer: Apotheosis relative to the wedding of Louis XVI. and Marie Antoinette. Group in plain white porcelain. Berlin, 1770. P. Brode Collection, Königsberg.

The master modeller, *Friedrich Elias Meyer*, was the subject of repeated complaints; he was said to suppress the aspiring talents among the staff. This would perhaps explain the fact that most of the Berlin figures of his period are in his own style, though he could not possibly have executed them all. One of the most sympathetic of his works is a large oval relief medallion in plain white porcelain, of 1765, representing the director Grieninger and his family (in the Hamburg Museum; Fig. 239; a modern reproduction in the Schlossmuseum, Berlin). It shows a freshness of conception, a directness in its relation to life, which are not otherwise among the most obvious merits of this artist of mannerism. His original style, by the way, as we know it from his work at Meissen, with over-slender proportions, heads too small and turned sideways with a smile, and exaggerated counterpoise, was not maintained for long after he came to Berlin. We find it again in a little series of figures which he designed under Gotzkowsky for a set of cruets (Fig. 240), and which he added to later, when the set was included in the service for the Neues Palais. We find it again in an inkstand with a statuette of Mercury (in the Hamburg Museum), the model for which also goes back to the Gotzkowsky period, in a Venus among the clouds with a sleeping Cupid and a pair of doves billing at her feet (Fig. 241), and lastly, in the figure of a woman with a basket, forming part of a centre-piece for the Breslau service, and a Japanese woman by a palm-stem with a sweetmeat bowl, belonging to the Japanese service for Sanssouci. Soon, however, he changed his style, and, under the influence of his younger brother, *Wilhelm Christian Meyer* (who was associated with the factory from 1766 onwards, after having

executed a series of monumental sculptures in Berlin), he began to aim at a simpler, larger and somewhat pathetic form, which no longer allowed him to display his former grace, and was also less suited to porcelain as a material. The younger brother was, by the way, the more accomplished as a modeller. We owe

Fig. 245.—The brothers Meyer: Catherine II enthroned. Centre part of a table decoration. The groups paying homage polychrome, the remainder plain white. Berlin, 1770–1772. Hermitage, St. Petersburg.

to him, besides a long series of figures of children with allegorical significance (Fig. 242), a series of Muses (with Apollo) and other mythological figures and allegorical groups (Fig. 243), which, like the apotheosis of 1770 relating to the marriage of the Dauphin and Marie Antoinette (in the collection of Professor Brode, at Königsberg, Fig. 244), are indeed more French than German in style, but, on the other hand, fine and distinguished in taste. He is also known to have had an essential share in producing the masterpiece of modelling at the Berlin factory, an enormous and complicated table-decoration for dessert, presented by Frederick the Great to the Empress Catherine II. of Russia to seal the

defensive alliance concluded by the Treaty of Hubertsburg between her realm and his own. This work, which was completed in 1772, is preserved in its entirety (Fig. 245) in the Hermitage at St. Petersburg, while individual models are to be found in the Schlossmuseum, Berlin, the Dosquet Collection in that city, and possibly

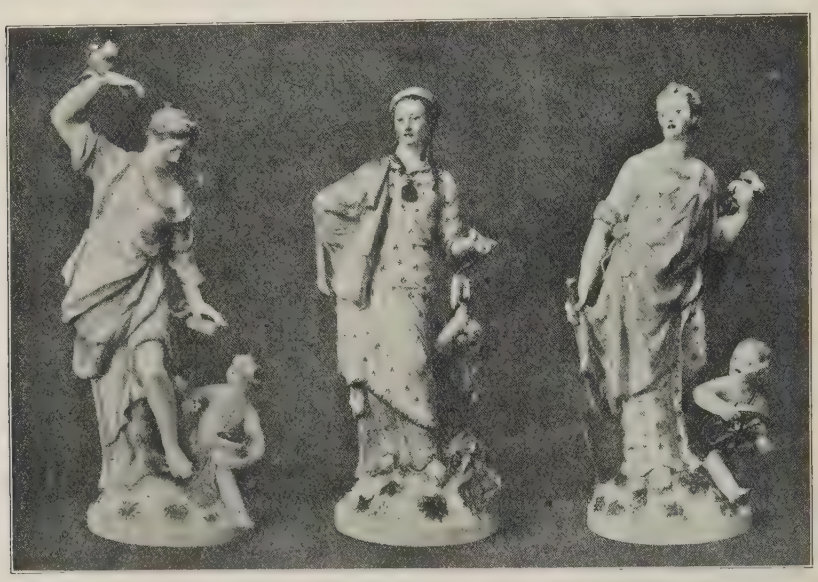

Fig. 246.—Johann Georg Müller: Hope, Faith, Fortune. Polychrome statuettes. Berlin, about 1785. Von Dallwitz Collection and K. Lüders Collection, Grünewald.

elsewhere; it was the last work executed by Wilhelm Christian Meyer for the Berlin factory. The gap left by his loss was never filled. True, Friedrich Elias Meyer was still alive and still working, but his influence in the factory during his later years seems to have been slight or practically non-existent, in comparison with that exerted by one of his modellers, *Johann Georg Müller*, who from 1785 to 1789 occupied his place as master-modeller. Müller was the originator of that whole series of tiresome mythological and allegorical figures with expressionless heads and lifeless movements (Fig. 246) which have, once and for all, compromised the modelling of the Berlin factory, and led collectors to disregard even its better productions. He may to some extent be excused by the fact that even before his time the factory had lost the traditions of the full-bodied painting appropriate to the porcelain, and that the latter in itself, with its cold blue tone, was altogether lacking in charm, and naturally did not add to the attractiveness of his figures, with their light, flat and somewhat lurid colours. In this connection it may be mentioned that the animals, and especially birds, produced by the factory from models by *Pedrozzi*, but for the rest entirely after the style of Meissen, are among the most tolerable part of its modelling work, being as a rule more strongly

painted than the human figures. But it was not until the entry on the scene, in Berlin as elsewhere, of classicism, with biscuit porcelain in its train, that the Prussian capital showed it could still produce capable sculptors. *Johann Carl Friedrich Riese* (1789–1834) had at this time succeeded Müller as master-modeller at the factory.

Fig. 247.—G. Schadow: Crown Princess Luise and her sister, Princess Friederike. Group in biscuit. Berlin, 1797. Schlossmuseum, Berlin.

He was the author of a series of natural and pleasing works, such as a biscuit medallion of 1791 with a portrait of Grieninger, and the charming group—likewise in biscuit—of Frederick the Great playing shuttlecock with his nephew (*Du bist ein braver Junge—Dir werden sie Schlesien nicht wieder nehmen*).* He was, perhaps, not great as a modeller, but he knew how to collaborate with the architect *Genelli*, who was attached for some years to the factory, and he understood also the advantages of a new system introduced whereby designs or models for figures, groups and centrepieces were commissioned from artists outside the factory, as, for instance, the excellent *Gottfried Schadow*. These alliances, Riese-Genelli, Genelli-Schadow, led to the production of several fine table decorations in biscuit. To Schadow, however, belongs the sole credit for the best work of the factory about the turn of the century. This is a large, albeit greatly reduced reproduction in biscuit of his magnificent double statue in marble, of 1797, representing the later Queen Luise and her sister Friederike (Fig. 247).

Berlin porcelain has never been even approximately as much in demand among collectors as that of Meissen. We must rather say that it is generally estimated at far below its deserts. The enthusiastic collector will exhibit his Meissen porcelain with pride, but his Berlin with a little apologetic shrug of the shoulders. The well-informed collector will at once turn up a piece of Meissen

* "You are a fine young fellow—they will never recover Silesia from you."

porcelain to see if the form of the crossed-swords mark agrees with the claims of the specimen as to age and quality. Berlin, on the other hand, is Berlin as long as it bears the sceptre mark, for it is but rarely that the forger condescends to imitate this porcelain. From a note, however, in the huge and unwieldy, but valuable, work in two volumes on the Berlin factory by G. Lenz, those who have not found time to observe it for themselves, may learn that the sceptre mark also had different forms at different times. In the time of Frederick the Great, it was always hand-painted in underglaze blue, and is therefore not uniform in size and appearance. Certain types, however, can be established. During the first years the sceptre was, as a rule, short and compact —rather like a clove in shape. In the second half of the 1760's it became long and slender, with a distinct knob, a grip, cross-stroke, staff, and three-pointed finial. A letter is sometimes placed underneath. In the 1770's it was shorter again, with the cross-stroke almost in the middle; from the close of the 1770's once more somewhat thin, with a thickening of the stem above and below the cross-stroke. Later, it loses its original form and becomes merely a stroke with a cross-stroke through it and a fork at one end. Even in very large specimens dating from the best period of the factory the length of the sceptre is not more than $\frac{1}{2}$ to $\frac{3}{4}$ in. After about 1835 the letters KPM were added to the sceptre mark (for *Königliche Porzellan Manufaktur*); from 1844 to 1847, an eagle (holding a sceptre with one foot) and the same letters took the place of the old mark. It was not until 1870 that this latter—with several variations—was again introduced.

That Berlin porcelain is far less in demand than Meissen naturally also means that it is considerably cheaper. Not even the porcelain of Wegely can be said to command high prices, single figures fetching 50 to 300 marks before the war, groups up to 800, a teapot 155, a plate with the arms of Count Gotter 115. Only at the Westerström sale at Stockholm, in 1916, where, owing to the abundance of money at the time, and the ignorance of the Scandinavian public regarding the world market, prices averaged about 100 per cent. above the ordinary European level, was porcelain by Wegely sold for fancy prices, as, for instance, a simple blue-flowered plate, for 185 kronor; a pair of cups with purple flowers for 145 kronor; a blue flower-pot with white rococo ornaments in relief for 305 kronor. At the Emden sale, at which high prices were already being spoken of, a complete *tête-à-tête* service with Watteau scenes in iron-red was sold for 510 marks, another with antique *grisaille* heads for 220 marks, a large rococo vase for 210 marks, a large marbled vase with portrait of Frederick the Great in a biscuit medallion and another with emblems for 420 marks, and, finally, cylindrical cups with miniature portraits, silhouettes, landscapes, for less than 100 and in no case more than 200 marks.

Generally speaking, a breach of faith leads to no good. And yet it was through breach of contract and disloyalty in many other forms that it was made possible in the eighteenth century for the art of porcelain to blossom for the service and delight of mankind, in practically every spot where it awakened the interest of some art-loving prince. For wherever it gained a footing it was due to a betrayal of the secret of porcelain production. Again and again this secret was revealed by workmen deserting from Meissen, and soon there were so many initiated that—at any rate among the circle of the "arcanists"—it was no longer a secret at all.

Höchst also obtained its factory through treachery on the part of an employée from Meissen, namely, *Adam Friedrich von Löwenfinck*; he has already been mentioned in Vol. I. as having, in company with the two Frankfort merchants, *Johann Christoph Göltz* and *Johann Felician Clarus*, applied to the Elector of Mainz in 1746 for a privilege for carrying on of a porcelain factory at Höchst, after having last been engaged upon the establishment of a faïence factory at Fulda. Löwenfinck had been forced to leave Meissen on the grounds of debt and fraudulent transactions; nevertheless, he and his syndicate were granted the privilege requested for a period of fifty years, and, furthermore, the right of using the wheel from the electoral arms as a factory mark. Soon, however, strife arose among the directors of the factory, and already in 1749 Löwenfinck was obliged to resign, after which he sought a new refuge in Strasburg. The factory was again unfortunate in its second arcanist, *Johann Benckgraff*; in 1753 he fled to Fürstenberg, after previously selling his secret process, his kiln model, and himself to the Duke of Brunswick for a fee of 200 guilders. Until 1760 the factory seems to have been occupied quite as much with the production of faïence as with that of porcelain; neither, however, proved economically successful. In 1756, Göltz was forced to suspend payment, and the factory now came under the leadership of a "*Pfandamtsassessor*," *Johann Heinrich Masz*. It was only in 1765 that it was restored to any sound footing, when, at the instigation of the Elector Emmerich Joseph, it was reorganised as a company, under the style of "*Churfürstlich-Maynzische privilegierte Porzellaine-Fabrique*." The next—and last—Elector of Mainz, Friedrich Karl Joseph, also took a keen interest in the factory. But the shareholders exploited it, and in 1778 he was forced to take it over for his private account. This, however, did not improve its financial position. Competition with other factories had in the meantime become keen; the French occupation and the uncertain conditions thereby produced made matters worse, and in 1796 the work was stopped. On the sale of the factory by auction two years later, its liabilities amounted to three

FIG. 248. — Jug with polychrome *chinoiseries*. Höchst, about 1765. Formerly in the Michel Collection, Mayence.

times the value of its assets. The transfer of some of its models to the factory of Daniel Ernst Müller at Damm, near Aschaffenburg, and the making of reproductions from them in "*Steingut*" at that place has been mentioned in Vol. I. (p. 365).

Among services and single pieces for use, Höchst produced practically nothing which had not previously been made at Meissen; apart, that is, from special occasional productions, such as the service mentioned by Robert Schmidt, with scenes from a French musical play, in the Frankfurt Museum. It was from Meissen that the factory obtained its early *chinoiseries* (Fig. 248), its "Indian" and its "German" flowers (Fig. 249), its scale or "*Mosaik*" patterns (Fig. 250), and the rest of its repertory of subjects for painted decoration, as well as its applied decoration of freely modelled flowers, its trellis-patterns and various other relief designs. A few of its oldest productions (as, for instance, certain helmet-shaped jugs; Fig. 251) may suggest that during its first years the factory was more familiar with the requirements of faïence than with those of porcelain; the paste itself is grey in such early pieces, which not infrequently bear the monogram of Löwenfinck. The only peculiarity about Höchst porcelain in its

FIG. 249.—Tea-caddy and tea-pot with "red mosaic" and flowers painted in colours. Höchst, about 1765–1770. Kunstindustrimuseum, Copenhagen.

final form is a purple approaching carmine, and often—especially in landscapes—used as a monochrone. The factory had also

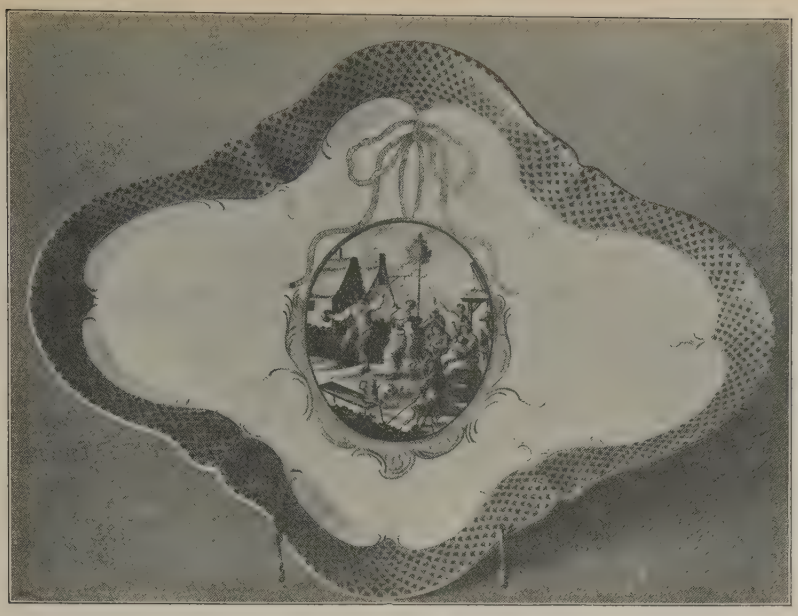

FIG. 250.—Dish with Teniers subject and green *Mosaik* border. Höchst, about 1765–1770. Nationalmuseum, Stockholm.

perhaps a very small speciality of its own, in the manufacture of counters, *Jetons*, in porcelain painted with flowers; we do not, at any rate, recall having seen other collections of such counters beyond those labelled with the name of Höchst in the Museum für Kunst und Gewerbe at the Moritzburg, in the town of Halle.

More original, however, and to some extent of considerable interest, is the figure-modelling work of this factory, which is also the best-known part of its output; it was first investigated by E. W. Braun on the occasion of an exhibition at Troppau in 1906, and has since been excellently described in 1910 by Dr. Hans C. Krüger in a preface to the sale catalogue of the Carl Jourdan Collection. Of the results arrived at by the two authorities mentioned, which are in part of a highly subtle and specialised character, the following should perhaps be noted here:

FIG. 251.—Helmet-jug with purple edges and flowers painted in colours. Höchst, about 1765. Formerly in the Jourdan Collection.

The figure models of Höchst can be divided chronologically into four periods. The first from 1746 to 1749 (that is, from the establishment of the factory to the resignation of *Löwenfinck*); the second from 1750 to 1753, marked by the

names of the artists *Feilner* and *Zeschinger;* the third from 1754 to 1767, during which time *Russinger* was working as a modeller, and finally the fourth, the true prime of the factory, marked by the personality of *Johann Peter Melchior*, until his removal to Frankenthal in 1779.

Fig. 252.—Woman in harlequin costume. Statuette painted in colours. Höchst, about 1746–1749. Kaiser Friedrich Museum, Berlin.

To the two first periods, which may be considered under one head, belong a small series of works with the initials of the painters Löwenfinck or Zeschinger, A. L. (for A. Löwenfinck) and I. Z. (for Johann Zeschinger); instances are a suite of small figures from the Italian comedy (Fig. 252), which Braun has rightly characterised as short, clumsy figures with little movement and over-large hands. In the same stunted style we find such dissimilar figures as a Virgin Mary, signed by Zeschinger, the lines of which suggest that it formed part of a Crucifixion group, and a pair of peasants. All these figures, which have a tree-stump for support, and stand on a white, slightly domed base, resemble, in the primitive treatment of their form, figures in faïence. A step in the direction of something more like porcelain is found in a series of gods, of which the Jourdan Collection contained a Kronos, a Neptune and a river-god, and in four groups of lovers symbolising the Four Seasons, and a group representing a fortune-teller with two men, formerly in the collection of Dr. Max Strauss in Vienna (Fig. 253). The last-mentioned group has flowers applied to the base; some larger figures from the Italian comedy have four-sided baroque pedestals with concave sides (Fig. 254). They are attributed to Feilner, from the fact that their style exhibits some relationship to certain Comedy figures, miners and other figures which he executed shortly after at Fürstenberg. Despite their progress in the direction of porcelain modelling, these figures are, in treatment of form, still so wooden that Krüger is probably right in regarding them as copied from, or at any rate inspired by, works by Simon Troger, a well-known contemporary wood-carver of Munich.

Fig. 253.—Fortune-teller. Group painted in colours. Höchst, about 1750–1755. Formerly in the collection of Dr. Max Strauss, Vienna.

In the third period, extending from 1754 to 1767, during which, from 1762 to 1766, Laurentius Russinger was master-modeller

at the factory, the porcelain modelling of Höchst exhibits, both in style and in regard to its colouring and general get-up (especially its trellis-like vases), some kinship with the productions of Frankenthal and J. A. Hannong; this may perhaps be explained as due to a personal connection between the two factories, as there is a tradition that the Meissen modeller, *Johann Friedrich Lück*, spent some time at Höchst before settling in 1758 at Frankenthal. His Frankenthal figures, however, far surpass the Höchst figures here in question as regards their treatment of form, for example, a little abbess (in the collection of Dr. List of Magdeburg), a family group (in the Karl Mayer Collection, Vienna), and the so-called "Freemasons Group," of which several examples are known, for instance, one in the von Dallwitz Collection (Fig. 255), which we here reproduce, and from which it will easily be seen that the factory at Höchst had still some difficulty in imparting any appearance of life to the movements of its figures. If we date the last-named groups about 1760, then the two minuet dancers in the Schlossmuseum, Berlin (Fig. 256), should doubtless be regarded as some years later, and the same applies to some two-branched candlesticks with a shepherd and shepherdess between the rococo branches (Scholler Collection, Berlin), and two so-called "Kissing Groups" (Fig. 257), after compositions by Pater illustrating "*Le baiser donné*" and "*Le baiser rendu*" in the *Contes et nouvelles en vers* of Lafontaine. For in these figures Höchst has already surpassed Frankenthal. The figures are most endearing, not only from their graceful pose, but also from the fine taste in colour with which they are decorated. In this respect, indeed, the entire group of plastic works here under consideration stands high. In contrast to the older figures, these are light and bright in colouring, their dresses are finely patterned, their faces and hands only faintly tinted, the white porcelain as far as possible is preserved, the colour—as rightly observed by Schnorr von Carolsfeld—being only used to give life to the surface and to emphasise the form.

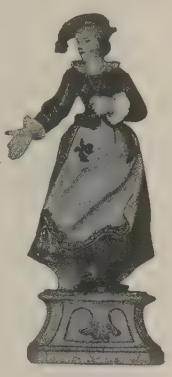

FIG. 254.—Actress. Statuette painted in colours. Höchst, about 1750–1755. Formerly in the Jourdan Collection.

FIG. 255. Freemasons group, painted in colours. Höchst, about 1760. Von Dallwitz Collection, Berlin.

Fig. 256.—Minuet dancers. Pair of statuettes painted in colours. Höchst, about 1762. Schlossmuseum, Berlin.

At the Höchst factory, therefore, good traditions for porcelain modelling were already in existence, when the sculptor *Johann Peter Melchior* entered into the service of the factory in 1767 as master-modeller, after Laurentius Russinger had left it to found a factory at Pfalz-Zweibrücken. Melchior was born in 1742 (in a village in the Duchy of Berg, which then belonged to the Palatinate), and was thus only twenty-five when he came to Höchst. But he could already look back upon some time of activity as a sculptor, and must soon have succeeded in asserting his position as an artist of importance, since in 1769, we find Grieninger, of Berlin, already trying to secure him for the factory there. It was evidently with a view to retaining his services at Höchst that he was appointed Court Sculptor there in the following year; it proved impossible, however, in the long run, to retain him at this factory in its unsatisfactory situation. Shortly after the Elector Friedrich Karl Joseph had taken over the establishment to run it on his own

Fig. 257.—*Le baiser donné.* Group painted in colours. Höchst, about 1765. Formerly in the Michel Collection, Mayence.

FIG. 258.—J. P. Melchior: groups and figures of children, painted in colours. Höchst, about 1770–1775. Formerly in the Georg Hirth Collection.

account, Melchior applied for and obtained the post of master-modeller at Frankenthal—this, moreover, after Sèvres itself had been eagerly endeavouring to secure him.

A tradition to the effect that he had in his youth visited Paris among other places had led to his style being regarded as chiefly the outcome of influences from French artists, such as Falconet, Clodion, Boucher and Greuze. Now that his latest biographer (Friedrich L. Hofmann) has put an end to the legend as to his stay in Paris, we can see more clearly than before that his style—at any rate as a porcelain-modeller—was predominantly his own, a product of his talent, and of the time when the reaction against Rococo set in and found expression in new and fresh observation of all the phenomena of life. In Melchior this new tendency is most markedly apparent in his representations of children (Figs. 258, 259), which are, as a rule, distinguished by a multitude of lively traits, and altogether rank among the finest products of his hand. Free also from the unnatural style of the previous period are his various representations of Venus (Figs. 260, 261), in which, it is true, we can perhaps recognise traces of the influence of the biscuit modelling of Sèvres, although in one instance only (a bathing figure) has a model by Falconet been directly copied. His Venus educating the young Cupid for his future task is at least as attractive as any contemporary French figure, and also more innocent in its nature; the similarity of his style to that of Sèvres here goes no farther than

FIG. 259. J. P. Melchior: group of children painted in colours. Höchst, about 1770–1775. Formerly in the Jourdan Collection.

mere externals, such as the soft, round treatment of form, and the same applies to the majority of his other works. This does not mean that his style is very distinctive in itself, or that he was on the whole a great artist, like Kändler, for instance. In particular he was no great colourist. He is at his best in works in biscuit and in plain white porcelain; the polychrome is often spoiled, for instance, by his predilection for an excessively delicate and mawkish pink. But even as a modeller he is not among the really great. His production was indeed considerable (Zais estimates it at 300 models), the scope of his subjects unusually extensive, comprising, besides the Venuses and the groups of children, other mythological figures also, as, for instance, an Apollo and a Minerva (in the Schlossmuseum, Berlin), a Danae and an Omphale (in the Hamburg Museum), further, religious scenes, of which the most important is a Crucifixion in the Städtisches Historisches Museum at Frankfort, and again figures of children and other figures dressed as Chinese or Turks (Figs. 262, 263), pastoral groups (Fig. 264, in the Schlossmuseum, and in the Samuel Collection in the Kaiser Friedrich Museum, in Berlin) and figures from the street and everyday life (in the Traugott Collection, Stockholm, for example,—Fig. 265—a mason, in the Grassi Museum, Leipzig, a boy with grapes and a boy with a bird's nest). Despite all this, however, he had not a wide range of imagination, but was, on the contrary, somewhat prosaic, often rather humdrum, limited, apparently, by the study of the model. This view of his character as an artist is in agreement, not only with his rather dry treatment of models in clay (two specimens in the Schlossmuseum, Berlin), but also with the fact that he cultivated for preference a sober and veracious mode of portraiture, in which field he produced some of his most sterling work—a series of oval medallions in biscuit (Figs. 266, 267). The portrait relief of Goethe, inscribed by the artist "*Der Verfasser der Leiden des jungen Werthers durch seinen Freund Melchior 1775 nach dem Leben gearbeitet*" *

FIG. 260.—J. P. Melchior: Venus and Cupid. Group painted in colours. Höchst, about 1775. Schlossmuseum, Berlin.

* The author of *The Sorrows of Werther*, by his friend Melchior, done from life, 1775.

(in plaster, at Schloss Tiefurt, near Weimar), his portrait of the Domkapitular Dumeix, who is referred to in *Dichtung und Wahrheit* as the first Catholic ecclesiastic with whom Goethe came in contact, and finally, his portraits of the parents of Goethe and a relief of Goethe as Apollo in the museum at Weimar, show how closely Melchior was associated with the circle of the great poet. Doubtless as a result of this, he himself became a *bel esprit*, and was fond of writing himself. *Das sichtbar Erhabene in der bildenden Kunst* is the title of a large—and for the present day, of course, unreadable—work on the theory of art which he had printed. *Der Künstler am Altar der Grazien* is another. "Wir lieben," say the Graces here, "den weissen Künstler nur, der ein warmer Freund des Wirklichschönen und Nützlichen ist, immer beides in seinen Werken gerne vereinigt, immer edle, würdige Gesinnungen hegt und im Betragen zeigt . . . Gerne und often nahen wir uns dem Mann vom gefälliger thätiger Güte, von grossem edlen Herzen und Geiste. Wir mischen uns in seine Ideen, Empfindungen, in seinen Ausdruck, geben seinen Werken hohen einnehmenden Reiz, sanfte rührende Schönheit, feiner Kenner Beifall, Ehre und unsterblichen Ruhm." *

FIG. 261.—J. P. Melchior: Venus and Cupid. Group in biscuit. Höchst, 1771. Kunstgewerbemuseum, Cologne.

The Graces had not endowed Melchior himself with all the gifts he cited. But that he was favoured of them is evident from the fact, among others, that they have bestowed upon him immortal fame. And this, moreover, in such increasing measure that his Venus and Cupid, bought by Frau Feist for 9,020 marks at the Jourdan sale, established a record a few years back for prices paid for European porcelain of whatsoever kind.

There has hardly been any larger or better collection of Höchst porcelain sold since 1910 than the above-mentioned collection of Carl Jourdan, which contained thirty specimens of "*Geschirr*" and close on 150 figures and groups. Among the prices paid

* We love only the wise artist who is a warm friend of the truly beautiful and useful, who ever readily unites both in his works, ever cherishes and shows forth in his behaviour noble, worthy sentiments. . . . Readily and often do we draw near to the man of kindly, active goodness, of great and noble heart and spirit. We mingle in his ideas, his feelings, his expression, we give to his works high captivating charm, soft moving beauty, the applause of fine judges, honour and undying fame.

FIG. 262.—J. P. Melchior: The Chinese Emperor. Group painted in colours. Höchst, about 1770. Hamburg Museum.

FIG. 263.—J. P. Melchior: group of children in Turkish dress. Painted in colours. Höchst, about 1770. Formerly in the Michel Collection, Mayence.

FIG. 264.—J. P. Melchior: pastoral scene. Group painted in colours. Höchst, about 1770–1775. Formerly in the Georg Hirth Collection.

for the latter, which are now, of course, only relatively applicable, we may quote the following:

(1st–2nd periods): "Spring," group with signature of Löwenfink, 400 marks; later version of the same, with wheel mark, 580 marks; Oceanus, 1,250 marks; river-god, 500 marks; Virgin Mary (mark of Zeschinger), 500 marks; pair of peasants (same mark), 1,700 marks; figures from the Italian comedy, 380–960 marks; the same, later and larger size, 1,400–4,100 marks; fortune-teller, 340 marks; the same in a later version with the wheel mark, 950 marks.

(3rd period): Lady powdering her face, 1,500 marks; boy with French horn, 345 marks; cavalier with whip in his hand, 400 marks; "Autumn," 800 marks; "Summer," 550 marks; group of musicians, 3,400 marks; Leda and the Swan, 390 marks.

(4th period; in part by Melchior): Standing girl, 400 marks; *putto* as Hercules, 1,250 marks; *putto* at a spring, 600 marks; seated boy eating a pear, and *pendant*, a seated girl, 1,000 marks together; standing picture-seller, 400 marks; boy with bird-cage, 605 marks; girl with basket of flowers, 3,255 marks; seated boy with dog, 570 marks; seated girl with bird, 320 marks; mason, 530 marks; huntress, 600 marks; group of child musicians, 900 marks; Chinese woman with triangle, 490 marks; Venus and Cupid, 8,200 marks (compare above); Turkish man and woman, 6,160 marks; milk-maid, 1,020 marks; sleeping boy crowned by a girl, 1,650 marks; shoemaker, 1,000 marks.

Fig. 265.—J. P. Melchior: The Mason. Statuette painted in colours. Höchst, about 1770–1775. Traugott Collection, Stockholm.

The Höchst mark, a wheel with six (occasionally only five) spokes, occurs on pieces up to about 1770, with or without an electoral hat above it, sometimes impressed in the paste, sometimes painted over the glaze in black, brown, purple, iron-red and gold. From about 1770, it is found almost exclusively in underglaze blue. Even after that time, however, the factory seems occasionally to have used the different marks indiscriminately; at any rate, we find a comparatively late service with green festoons in the Langaard Collection in the Kunstindustrimuseum at Christiania, with the wheel mark both impressed and in purple and gold (even, indeed, both impressed and in purple on one and the same piece). It is a mere legend that the gold mark is only found on the finest pieces; it may occur even on porcelain of quite inferior quality. The productions of Höchst in biscuit have generally no mark, and can therefore, as a rule, only be identified when they are also known in glazed porcelain. As on nearly all other porcelain, so also on that of Höchst, a host of different letters or numerals are found used in addition to the factory mark; among the former is HM, with the letters intertwined, scratched in the paste, which dealers like to interpret as the mark of Melchior. As a matter of fact, Melchior signed only very few of his works for the Höchst factory,

and in such cases with his full name (examples are: in the Sèvres Museum, a specimen of a biscuit medallion with the portrait of the Elector Emmerich Joseph; in the Kunstgewerbemuseum,

Fig. 266.—J. P. Melchior: painted relief portrait of the Elector Emmerich Joseph of Mayence. Höchst, 1770. Kunstgewerbemuseum, Frankfort-on-the-Main.

Fig. 267.—J. P. Melchior: portrait in biscuit of the mother of Goethe. Höchst, 1779. Goethe Museum, Weimar.

at Cologne, the seated Venus with Cupid in biscuit; in the former Hirth Collection, a bathing Venus). The marks of Löwenfinck and Zeschinger have already been mentioned. All interpretations of other marks on Höchst porcelain are, for the present, based on more or less rash guesswork.

VII. FURSTENBERG

The Fürstenberg factory in Brunswick, fourth in order of establishment among the German porcelain factories, owed its origin, perhaps more than any other, to a princely fancy. For the site where it was founded, in a castle rising above the Weser on the outskirts of the Sollinger Wald, could no more provide it with the technical requirements of existence than the factory itself could be said to fulfil any local requirement. Founded by the reckless Duke Charles I. of Brunswick, whose other costly whims also plunged his country into debt, it for a long time provided an arena for impudent adventurers until, in 1753, it succeeded in obtaining an expert director in the arcanist of Höchst, *Benckgraff* (mentioned above, p. 157), who also brought with him from his former place of refuge the painter Johann Zeschinger and the master-modeller Simon Feilner. Benckgraff died soon after his arrival at Fürstenberg, but he had already communicated the results of his experience to those about him, and the ducal factory was soon in a position to manufacture true porcelain.

Fig. 268.—Feilner: miners. Fürstenberg, about 1758. Landesmuseum, Brunswick.

Of the two workers from Höchst whom Benckgraff had brought with him, *Feilner* appears most to have asserted himself. At any rate, he has set his mark upon the first period of the factory with a small series of plastic works, some comedy figures (in the opinion of Scherer, fifteen), Greek gods and miners; the last-named (when they are not modern casts, be it carefully noted) are in high repute among collectors, and rightly so, inasmuch as their curious portrait-like character (Fig. 268) renders them something unusual among the hundreds and hundreds of figures with more or less doll-like heads which abound in eighteenth-century porcelain modelling. The activities of *Zeschinger*, on the other hand, are not very clearly identifiable, and were presumably restricted to the "*Staffering*" (that is, decoration with colours and gilding) of figures and useful wares. We know from the factory archives that its first few years were for the most part spent in experiments for the finding of suitable colours, but also that it had already at an early stage a respectable staff of painters among whom the work was divided, some being "*Blau-*" or "*Feuermaler*," that is,

working only in underglaze blue, while others were "*Buntmaler*"; of the latter, again, some were portrait- and figure-painters, others landscape- and flower-painters. One of the few dated specimens, and also the oldest of these, is a plate, painted in purple, in the Victoria and Albert Museum, pointed out by the historian of the factory, Christian Scherer. It is decorated in the middle with a pair of gardener lovers; the rim is decorated alternately with vigorous rococo panels in relief and trellis-like perforations. This piece (Fig. 269) shows, with its date (1758) and its somewhat pale purple, that the factory was even at that time at an experimental stage as regards the red colour. No less difficulties were occasioned by the underglaze blue, here as elsewhere. Even as late as 1767 we find, in a rescript issued by Duke Charles, that the factory lacked a blue which would not run, and was also in need of a brown and a "*paille*," that is, a straw-yellow like that of Meissen. During the first period, which Scherer reckons as lasting until about 1770, the factory had also great difficulties to overcome with regard to the paste itself; this is evident, for instance, from six rectangular tiles decorated with flowers and

FIG. 269.—Plate with garden-scene painted in purple. Fürstenberg, 1758. Victoria and Albert Museum.

FIG. 270.—Part of a breakfast-service with *Reliefzieraten*, yellowish-green border striped with gold and reddish-purple flowers. Fürstenberg, about 1760–1765. Kunstindustrimuseum, Copenhagen.

fruit, in the Brunswick Museum, in which the glaze is grey and full of little black specks, the paste impure, yellowish and also with a tendency to warp and bend in the firing.

The Seven Years' War brought hard times for the factory.

FIG. 271.—Dish with rich *Reliefzierat* and flower decoration. Fürstenberg, about 1760–1765. Landesmuseum, Brunswick.

In 1762, it was even obliged to suspend operations, though these were resumed after the conclusion of peace. They could, however, hardly have been maintained had it not been that the factory was able from time to time to relieve itself of some of its painters by getting them work in the ducal faïence factory in Brunswick (later owned by Rabe; see Vol. I., p. 392). Nevertheless, it is astonishing to see what the factory achieved during this, the second half of its first period, especially in the direction of new shapes, or rather new surfaces on old ones. Brunswick did indeed copy the "*Reliefzieraten*" of Meissen and Berlin (Fig. 270), but new relief designs were also created here with much greater excrescences from the surface than before. Evidently, the artists at Fürstenberg realised that every relief in the paste, with its shadows thereby produced, was calculated to distract attention from the numerous flaws still inherent in the paste itself. And accordingly they made a virtue of necessity, and spun webs of rococo scrollwork in low relief all over their plates and dishes (Figs. 271, 272), a more daring use of high relief or modelling in the round being reserved for pieces of a more plastic nature, such as clocks, candlesticks

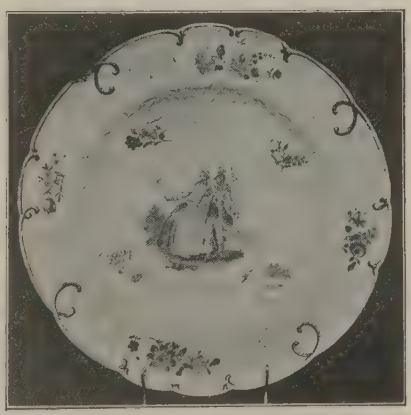

FIG. 272.—Plate with rich *Reliefzierat* and painting by Holtzmann. Fürstenberg, about 1760–1765. In private possession, Brunswick.

FIG. 273.—Porcelain with landscapes, etc., painted in purple. Fürstenberg, about 1760. Landesmuseum, Brunswick.

and centrepieces. With something of the same courage with which Kändler at Meissen had used porcelain as a vehicle for all forms of the Baroque, it was employed at Fürstenberg to express those of the Rococo, which was here developed to a degree of richness and fulness hardly surpassed by any other factory.

It might be thought that Fürstenberg also would have taken refuge in the so-called "ground painting" after the manner of Meissen (this, it will be remembered, consisted in covering the entire surface with a single colour, leaving large or small white panels in reserve for decorative painting). This would, of course, have been the easiest way of concealing the little bubbles, black specks in the paste and other firing flaws which are definitely a feature of genuine Fürstenberg porcelain of the 1750's and 1760's. Actually, however, a sea-green and an underglaze blue are probably the only "grounds" met with—and even these are rare—on this porcelain of the period in question. As regards the repertory of subjects for painted decoration in

FIG. 274.—Jug with dancing couple after Nilson. Fürstenberg, about 1760–1765. For sale in 1906.

FIG. 275.—C. G. Albert : *Tableau* with birds. Fürstenberg, 1768. Hessisches Landesmuseum, Cassel.

use at the factory, it must here—as elsewhere—be sought for much more in portfolios of engravings than in nature and the imagination of the artists. Even flowers were here painted from engravings by Vauquer and Tessier, rather than from life—a procedure which explains their being so frequently painted in monochrome, in purple or iron-red, instead of the natural colours—of which, of course, the engravings gave no indication.

FIG. 276.—*Tableau* with Salmacis and Hermaphrodite. Fürstenberg, about 1768. Hessisches Landesmuseum, Cassel.

FIG. 277.—*Tableau* with portrait of Duke Charles I. of Brunswick. Fürstenberg, about 1768. Hessisches Landesmuseum, Cassel.

FIG. 278.—Holtzmann: plaque with pastoral scene. Fürstenberg, 1767. Landesmuseum, Brunswick.

There is in the Sèvres Museum a pair of rectangular plaques painted with flowers, bearing the signature of the artist and dated (*Fecit Johan Friedrich Börger Fürstenberg d. 22. December 1767,—W. C. Rath, Fürstenberg den 20. Jan. 1768 fecit*). Otherwise at his factory, as at the others, the painters only very rarely signed their work, being well aware that the latter could only exceptionally be called their own in any definite sense. In the landscapes (Fig. 273), which are among the most common forms of decoration in Fürstenberg porcelain (sometimes in natural colours, sometimes in purple, iron-red or sepia), Scherer has recognised in particular compositions by Waterloo and Weinrotter, in the figure decorations Watteau and his school, with Eisen, Leprince and Nilson (Fig. 274), and in the *chinoiseries* (which, by the way, are comparatively rare) chiefly, of course, Pillement. The factory had an excellent painter of poultry and wild birds in *C. G. Albert*, to whom is ascribed a breakfast-set in the Brunswick Museum on account of its kinship with a "tableau" with turkeys signed and dated by him (Fig. 275, in the Hessisches Landesmuseum at Cassel). Such little "tableaux," with or without rococo frames, and with subjects taken from mythology (Fig. 276), pastoral scenes, or bird-life, were a speciality at Fürstenberg, where also miniature portraits were painted in this form (Fig. 277). These works are generally signed, like that by Albert above referred to, and all are dated, 1767 or 1768, from which Scherer ingeniously

FIG. 279.—Rombrich: child with rouge-pot and powder-puff. Fürstenberg, about 1775. Landesmuseum, Brunswick.

FIG. 280.—Luplan: woman searching for a flea. Fürstenberg, about 1775. Landesmuseum, Brunswick.

surmises that they were executed as tests of skill by those artists at the factory who, in its years of adversity, sought positions at the faïence-factory at Brunswick, and by comparison of the style he has succeeded in identifying other works by the artists responsible for these small signed pictures. *Georg Heinrich Holtzmann*, for instance, signed his name in 1767 on a plaque with a charmingly-painted pastoral scene (Fig. 278), preserved in the Brunswick Museum, from which several other specimens in the same style may be grouped about his name; examples are an oval dish in the Hamburg Museum, and a "tableau" with a pair of lovers after an engraving by Nilson in the Kunstgewerbemuseum at Dresden.

FIG. 281.—Desoches: family at the coffee-table. Fürstenberg, 1771. Landesmuseum, Münster.

Judging from several of these sample pieces, the factory seems, even in its worst years of difficulty, at the close of the 1760's, to have had in its employ a number of skilful painters, but from about 1760–1770 onwards it appears to have almost given up its plastic work, some few figures by Feilner, including a pair of dancers executed in 1766, being all which can be identified with certainty in this class of objects as belonging to that period. From about 1770, when, after the death of the incompetent director *Trabert*, the management of the factory passed into more energetic hands (those of "Bergrat" *Kaulitz*, and "Hüttenreuter" *Johann Ernst Kohl*), its activities were more evenly developed in all directions, while at the same time the paste and the firing were essentially improved. It was the difficulty of getting its paste to stand the firing that had, in the previous decade, led to a practical cessation of figure production at the factory. This was now revived to an enormous extent, at any rate as regards

FIG. 282.—Schubert: Venus and Cupid. Fürstenberg, 1782. Landesmuseum, Brunswick.

quantity, thanks more particularly to two modellers, one being *Johann Christian Rombrich*, and the other *Anton Carl Luplau*. The latter was afterwards well known in Denmark, as in 1776 he left Fürstenberg to take up the position of master-modeller at the Royal Porcelain Factory in Copenhagen. Other skilful modellers working at Fürstenberg at the same time as Rombrich and Luplau were the Frenchman *Desoches* (until 1774), *Carl Gottlieb Schubert* (until 1804), and *P. Hendler*. With regard to the activity of these modellers we are fairly well informed, thanks to the model-books of the factory and the researches of Scherer. To *Rombrich* may certainly be ascribed a series of *putti* in the Meissen manner, but coarser and less lively than those of the Saxon factory (Fig. 279); also a number of animal figures, birds and quadrupeds, with a multitude of copies either of Meissen figures or of ivories. *Luplau* was also, at any rate during his period of work at Fürstenberg, more a copyist than a creative artist. He copied not only from engravings (as in a suite of Roman and ancient Germanic warriors), but—like Rombrich—from ivory statuettes and also from the figures of Feilner, amongst which he modelled the miners on a smaller scale than the originals. Some few original works, however, executed by him during his stay at Fürstenberg, are also known, as for instance the audacious *Flohsucherin* (woman looking for a flea; Fig. 280), which shows that he was by no means lacking in humour, though his treatment of form was in itself somewhat dry. As for *Desoches*, he showed his extraction in a predilection for the use of French originals, as in the pretty round group inspired by Chardin and Greuze, representing a "Family at the Coffee-Table" (Fig. 281). An old and beautifully executed specimen of this group is preserved in the Landesmuseum at Münster; but otherwise it is only known from newer and rather inadequate reproductions (old specimens are known, however, of the pair of lovers at the back of the large

Fig. 283.—Schubert: Frederick the Great. Fürstenberg, 1779–1780. Landesmuseum, Brunswick.

group as an independent group). *Schubert* copied some " Seasons " from works in ivory by Permoser, other figures (of artisans) from Höchst models, others again (street vendors and the like) after Berlin models, and a Leda from a bronze. Whether a pretty group representing a sleeping Venus with Cupid (Fig. 282; in the Brunswick Museum) is original is perhaps doubtful, in view of the fact that originals can be found from which he borrowed even his largest and most popular works, the two equestrian statuettes of Frederick the Great of Prussia (Fig. 283) and the Emperor Joseph II. (modelled in 1779–1780 and 1780–1781 respectively); in these the rider is generally in biscuit, the high pedestal either plain white or marbled and picked out with gold (that of Frederick the Great is often found in modern reproductions). Lastly, *Hendler*. Only a few of his works are known, and these again are hardly original, as, for instance, a group of coopers, the dramatic " Metamorphosis of Dryope " (Fig. 284), and a " Venus " of 1785, which seems to be one of the latest models for glazed porcelain produced at the factory.

FIG. 284.—Hendler: Metamorphosis of Dryope. Fürstenberg, 1782. Landesmuseum, Brunswick.

At an early date—as far back as the 1760's—the factory at Fürstenberg began to take up, in addition to glazed porcelain, the production of work in biscuit, a material which afterwards came more and more into favour, and in this were executed a series of busts and portrait medallions comparable in numbers with the figures made at the factory in glazed porcelain, and which on the whole are superior to these from the standpoint of artistic culture. These portrait medallions (Fig. 285) generally have white, blue or gilt porcelain frames attached, and often bear on the back, in addition to the factory mark (here sometimes in gold), the name of the person represented scratched in the paste; some of them are the work of Desoches, others are by Rombrich. Not a few seem to have been executed from life, others from paintings, miniatures and engravings. A special group comprises about sixty relief portraits of Greek poets, philosophers and statesmen, which often stand out, in the Wedgwood fashion, white against a dull light blue ground, their frames being hung with a garland of laurel-leaves

FIG. 285.—Relief-portrait in biscuit, unidentified. Fürstenberg, about 1775–1780. Landesmuseum, Brunswick.

FIG. 286.—Socrates. Relief in biscuit on a blue ground. Fürstenberg, about 1775. Landesmuseum, Brunswick.

and generally bearing the name of the personage represented in gold (Fig. 286). These medallions (also oval) are the work of Schubert, and were executed from cameos and gems in the ducal *Kunstkammer* at Brunswick, from which also certain ivory reliefs with mythological subjects were transposed into biscuit. Far more valuable than all these reliefs in biscuit are the busts of the factory, ranging in size from 2 to 7 inches, and standing on pedestals of more or less severe antique style. Among these busts, the factory mark for which is a running horse impressed, while the blue F is retained as a mark on the pedestals, we find not only heads of ancient emperors, Laocoon, the Niobids, Homer, Plato, Socrates, but also many illustrious contemporaries of the modellers, as, for instance, Lessing, the Abbé Jerusalem, Voltaire, Rousseau, Lavater; and many of these and other busts (Fig. 287) are noticeable for the sharpness of their characterisation, a feature otherwise chiefly conspicuous by its absence in the plastic work of Fürstenberg.

FIG. 287.—Duchess Augusta, wife of Duke Charles William Ferdinand. Bust in biscuit. In private possession at Wolfenbüttel.

Simultaneously with this extensive activity in plastic work which flourished from about 1770 to 1785, a prolific output was carried on at the factory of services and other useful wares. But

in this class of wares we find that same anti-plastic tendency towards smooth surfaces which is everywhere apparent in the porcelain of that period, as a reaction against the Rococo. In the case of the Fürstenberg factory, this brought with it the advantage, not only of an obligatory improvement in the porcelain, but also of greater demands upon the skill of the painters, who had now larger surfaces to work on. It was about this time (1774) that the factory transferred the greater part of its painting shops (and for a short time also its modelling studios) to Brunswick, and it is not hard to trace the influence of its closer contact there with art and culture, in the production of the period immediately following. It is true that the painters continued to busy themselves with the same subjects as before—with flowers, fruit, birds, landscapes, figures. But in the larger surfaces now entrusted to them they felt freer than before, an improvement in their pigments perhaps also contributing to this. During this transition period, when the painting was still predominantly naturalistic, and the shapes were still smooth (Figs. 288, 289), free from the antique fluting which soon afterwards set in (Fig. 290) and the swathings of ribbons and festoons which still further narrowed down the space at the disposal of the painters, the artists at Fürstenberg, whether painting in monochrome or in natural colours, exhibited a skill hardly inferior to that of the greater German factories at the same time. But here, as elsewhere, renunciation of colour and austerity of form were soon the order of the day; indeed, there was perhaps nowhere a greater readiness to fall in with this new movement of style than at the Brunswick factory, and as a

FIG. 288.—*Potpourri*-jar. Fürstenberg, about 1770–1775. Schlossmuseum, Berlin.

FIG. 289.—Ice-pail. Fürstenberg, about 1770–1780. Schlossmuseum, Berlin.

result, when simplicity became the rage, it assumed something of a leading position. The factory certainly still continued to live to a large extent by borrowing (for its shapes, not least from Wedgwood); but it did also create for itself a simple style of its own, which is generally easy to distinguish from that of other factories. This applies especially to its *potpourri*-jars and whole sets of five or seven vases (Fig. 291) which became its speciality towards the close of the century. Decorated as they are with the least possible in the way of painting (except when marbled or with monochrome ground)—a silhouette portrait, an antique head or a vase *en grisaille* on a coloured ground, a single bunch of flowers, a figure after the style of Angelica Kauffmann (Fig. 292), a little elegiac landscape, all as a rule in modestly bordered medallions — these Fürstenberg vases, of which many are dedicated to the memory of persons or days, and bear inscriptions and dates, display a cool distinction of style which is by no means without charm. The same applies to the services executed by the factory at the same time, single pieces of which are still often seen in the market, as, for instance, the service with the so-called "Arabian"—that is,

FIG. 290.—*Potpourri*-vase. Fürstenberg, about 1780. Landesmuseum, Brunswick.

FIG. 291.—Set of five vases with antique heads *en grisaille* on a red ground. Fürstenberg, about 1785–1790. Nationalmuseum, Stockholm.

arabesque-shaped—vase (Fig. 293), and several other services (Fig. 294), in which the decoration is exclusively or predominantly conventional.

Under *Gerverot*, who was head of the factory from 1795 to 1814, the lines here indicated continued to be followed, with ever-increasing attachment to Sèvres and Wedgwood as interpreters of the antique style. Gerverot was born at Lunéville, and studied his craft first at Sèvres, later at Niderviller. While at the latter place he stole a copy of all the recipes of the factory, and, thus equipped, began a vagrant life which in course of time led him to Ludwigsburg, Höchst, Frankenthal, Weesp (Holland), Schrezheim, Loosdrecht (again in Holland), England (the Wedgwood factory), Cologne and several other places, until, in 1795, he found a resting-place at Fürstenberg, where, by the way, he had worked for a short time many years before. That after his wanderings he should have been possessed of a wealth of experience is only natural. It is more remarkable that at Fürstenberg he showed himself to be a splendid, if strict, administrator, keenly interested in the fundamental improvement of the factory in everything pertaining to its technique.

Fig. 292. — *Potpourri*-vase. Fürstenberg, about 1790–1800. Landesmuseum, Brunswick.

But he came, it may be said, too late. For the Empire style was already asserting itself, a style which, in comparison with the

Fig. 293.—Part of a service with arabesque vase. Fürstenberg, about 1800. Landesmuseum, Brunswick.

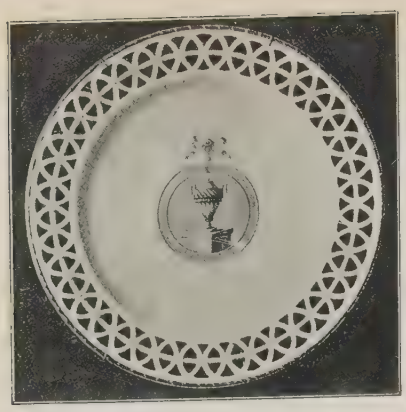

FIG. 294. Plate with painting *en grisaille* within a red ribbon. Fürstenberg, about 1800. Kunstindustrimuseum, Copenhagen.

Rococo, was so little suited to expression in porcelain. The period of Gerverot at Fürstenberg corresponds exactly with that of Sorgenthal at Vienna. In both places we find the same repertory of shapes, the same mistaken policy of covering the porcelain with an excess of gilding or painting. Here, as there, skilful painters wasted their powers on worthless tasks, such as the painting on vases in severely antique style of landscape views and other subjects in the manner of oil-paintings. The best of these painters was the versatile *Heinrich Christian Brüning*, whose speciality, it is true, was landscape (Fig. 295), but whose diligent and chary hand was also employed upon figures and portraits. With all respect for his work, however, we cannot but prefer the busts in biscuit which were still produced under Gerverot, among them those of Napoleon, Jérôme and his consort (Fig. 296), which latter personages the astute Gerverot induced to take so great an interest in the factory during the French occupation from 1807 to 1813 that it was able to continue its existence unassailed. He was ill rewarded for his

FIG. 295.—Brüning: vase with landscape. Fürstenberg, about 1815–1820. In private possession at Brunswick.

FIG. 296.—Jérome and his consort. Busts in biscuit. Fürstenberg, about 1870. Landesmuseum, Brunswick.

pains, for no sooner had the duchy of Brunswick been restored to its ancient princely house, than the hatred which the strict *régime* of Gerverot had inspired broke out, and, in conjunction with the suspicion of French sympathies on his part, led to his dismissal in disgrace and without a pension.

The Empire style was succeeded, as we know, by something even worse—no style at all, no taste, or only a bad one. It was on this basis that the factory at Fürstenberg entered upon its last phase. It is, of course, of no interest to readers of the present work. It might, however, conceivably be useful in some cases to know that since 1859 the factory has been a private undertaking, and since 1888 a limited company, and that the blue-painted F is used as its mark even to this day, and has often been abused on new reproductions from old models.[12]

Fürstenberg porcelain is not among the most costly. Even the oldest figures, such as the Italian comedy figures by Feilner, hardly fetched more than £50 before the war. The miners were more expensive. Large and fine vases, on the other hand, rarely cost more than £25 to £40. Complete sets of vases, five or seven pieces, seem to be rare. The author at least does not recollect ever having seen them in the market.

VIII. NYMPHENBURG

Like so many other German princes of the eighteenth century, the Elector Max III. Joseph of Bavaria regarded the possession of a porcelain factory as almost indispensable to his estate. He therefore willingly lent his ear when a potter from Munich, *Franz Ignaz Niedermayer*, offered to establish a factory of the desired kind. It was provided with a site in 1747 in a suburb of Munich, Neudeck-ob-der-Au, but despite the calling in of three workmen from Vienna, it did not get properly to work until 1753, when a fourth Viennese was engaged, an "arcanist" named *Joseph Jakob Ringler*. At the same time, the factory became State property, and was placed under the charge of Count Sigmund von Haimhausen. Ringler soon afterwards decamped, to reappear at the factory of Ludwigsburg in Württemberg, but left behind him at Neudeck the secret of the manufacture of porcelain, which had been secretly obtained by a "Chymikus" named *J. P. Rupert Härtl.* At the beginning of 1761 the factory was moved to a specially appointed building at the palace of *Nymphenburg*, and it is under this name that it has become famous in the history of ceramics.

At Nymphenburg the factory made such rapid progress that by 1765 it had close on 200 employees. The profits of the undertaking, however, were so far from answering to its extensive output that it was soon found necessary to reduce the staff from two hundred to eighty men, which number was, during the famine years of 1770–1771, further reduced to about thirty. On the death of Max III. Joseph, in 1777, the Bavarian Electorate passed to Karl Theodor of the Palatinate, who already possessed the factory at Frankenthal, and had a preference for the latter, after having run it for many years on his own account. It was only under his successor, Max IV. Joseph (from 1799 onwards), that the Nymphenburg factory again rose to a more favourable position, which was further improved in 1800, when the Frankenthal factory closed down and passed on some of its best workmen to the rival establishment. From that time onwards, until 1862, the Nymphenburg factory was carried on as a State institution, with alternating periods of financial success and failure. From an artistic point of view, however, its record is one of unbroken and increasing failure, for it committed precisely the same mistakes as the other factories which lived on into the nineteenth century, treating porcelain as a canvas, requiring, like a canvas, to be covered up with pictures resembling oil-paintings. This fatal step was already taken in 1810, with a service ordered by the Crown Prince Ludwig of Bavaria which was decorated, in accordance with his wish, with reproductions of the most famous pictures in the Pinakothek at Munich; and sound policy was further impaired when, five years later, the painting-shops at the factory were detached from it and

transferred to Munich, in order to be in closer contact with art proper. Matters were naturally not improved when, in 1822, an architect, Gärtner, became head of the factory, and supplied it with severe classical forms. A new era was hoped for from *Eugen Neureuther*, when this accomplished artist took over the leadership of the factory in 1848. Even his romanticism, however, and his predilection for "the interesting old forms" afforded no healthy soil for a renewal of the factory. From an artistic point of view it was already lost beyond redemption when, in 1862, it passed into private hands, and it is only in recent times that it has picked up a little by taking up again its old models and thereby recovering something of the lost understanding of the special requirements of porcelain.

FIG. 297.—*Réchaud* painted in colours. Nymphenburg, about 1760. Bayerisches Nationalmuseum, Munich.

The ordinary useful or decorative porcelain of Nymphenburg has been too much put in the shade by the famous figures of the factory. True, the factory hardly created much in the way of new forms for services and single pieces, beyond a series of "*Réchauds*" (food-warmers, Fig. 297) which appear to have been its speciality (one specimen in the Victoria and Albert Museum, one in the Grassi Museum, Leipzig, two in the Hamburg Museum, three in the Bayerisches Museum at Munich); nor did its painters invent new motives of decoration. But they treated many of the old ones in a manner of their own, somewhat hard and dry, yet extremely delicate, which often gives the porcelain of this factory a peculiarly "precious" character. There is a covered jar in the Nationalmuseum, Stockholm (Fig. 298) which is probably a very rare specimen of the

FIG. 298.—Covered jar with wood graining and landscape in imitation of a print in red. Nymphenburg, about 1755–1760. Nationalmuseum, Stockholm.

FIG. 299.—Plate with naturalistic flowers. Nymphenburg, about 1765. Bayerisches Nationalmuseum, Munich.

early production of the factory. It bears the first mark of the factory, the hexagram (see below under marks), and, like a certain type of Niderviller faïence (cf. Vol. I., p. 311, and Fig. 367), is veined to represent wood on which a sheet of paper bearing a landscape in red print appears to be fastened with nails. On four cups and saucers sold at the Jourdan sale in Berlin, were to be seen cupids painted *en grisaille* on a purple ground within borders etched through gold. One service in particular seems to have been a great favourite; its plates (Fig. 299) are scattered throughout many German museums, one is in the Victoria and Albert Museum, and the Hamburg Museum possesses also a tureen and a dish. It is in somewhat heavy, hard and crude colours, but decorated with flowers and butterflies showing the most patient naturalism in the execution of every detail. Among the most beautiful productions of Nymphenburg a small series of variously painted jugs may perhaps be taken as each in its way typical of one or other of the modes of decoration of the factory; examples are a small coffee-pot with "German" flowers and insects, in the Grassi Museum, Leipzig, one in the Kaiser Friedrich Museum at Magdeburg, with park views in gold and details in brown, one in the Hamburg Museum, with a specially rich decoration of country scenes among rococo scrolls in gold and purple (Fig. 300), and another, on which are painted birds in a landscape with ruins after an engraving in the *Sammlung von Feder-Vieh*, by Gottlieb Fr. Riedel (Fig. 301). As models for both figures and ornament, the engravings of J. E. Nilson were much in favour at Nymphenburg; one of them, with a shepherd and shepherdess

FIG. 300.—Richly-decorated jug with pastoral scenes in natural colours and ornamental designs in gold and purple. Nymphenburg, about 1760. Hamburg Museum.

playing music, has been used for a teapot in the Schlossmuseum in Berlin (Fig. 302), while his ornamental style is embodied, for instance, in a cistern moulded as a grotto (in the Bayerisches Nationalmuseum at Munich), and in a service with rococo arches in purple, and stems and a fountain in gold. At Nymphenburg, as elsewhere, peasant-scenes after Teniers were in high favour, as were also landscapes, which were not infrequently painted in copper-green (Fig. 303). Flowers too were here painted at times exclusively in shades of green (as on a breakfast-service of early date in the Bayerisches Nationalmuseum). In larger single pieces from Nymphenburg — mirrors, watch-stands (Fig. 304), clocks, candlesticks — the decoration consists as a rule predominantly of ornamental designs in relief, the painting being restricted to shell edging or to some other simple picking-out in colours. Painting in underglaze blue was practically unknown at Nymphenburg; it occurs, as far as we know, only on a *Réchaud* in the Hamburg Museum. Finally, it should perhaps be mentioned that Nymphenburg had a way of covering porcelain with imitations of striped textile patterns, one of which was the so-called *chiné* (chintz, Fig. 305). For the rest it is somewhat difficult to get a comprehensive view of the ordinary porcelain of Nymphenburg and to characterise its typical features, of which there are certainly far more than are indicated here. It is best represented in the Bayerisches Nationalmuseum at Munich, where it has been admirably catalogued, together with the rest of the collection of European porcelain, by Frederich H. Hofmann. The great work on the Nymphenburg factory by the same writer, just published,

Fig. 301.—Jug with turkey and other birds in a landscape with ruins. After Gottlieb Friedrich Riedel. Nymphenburg, about 1760. Hamburg Museum.

Fig. 302.—Tea-pot with pastoral musicians after an engraving by J. E. Nilson. Nymphenburg, about 1760. Schlossmuseum, Berlin.

FIG. 303.—Plate with ruins in a landscape in green. Nymphenburg, about 1770. Bayerisches Nationalmuseum, Munich.

of which we have only been able to take account here at the moment of going to press, will undoubtedly win for the ordinary porcelain of the factory a more widespread admiration than it has hitherto enjoyed.

For in recent times the factory has owed its great renown almost exclusively to its plastic work, or, more correctly, to a single artist who was, in one sense, the greatest master of porcelain modelling the world has yet seen. Compared with Kändler, the mightiest and most prolific of all, *Franz Anton Bustelli*, as his name runs (formerly called Bastelli), is, it is true, but a minor spirit, narrowly limited in taste and style. But, as has been shown by examples, Kändler wrongly credited porcelain with universal qualities, which in his view rendered it suitable for all manner of *tours de force* of his fervid baroque imagination, and even for works on a colossal scale and of a monumental character. In contrast to Kändler, Bustelli knew how to express himself in plastic formulas so well adapted to, and compatible with, the very nature of porcelain that they would be unthinkable in any other material, and to-day appear, alone of their kind, as having lasting validity.

FIG. 304. —Bustelli : watch-bracket. Nymphenburg, about 1760. Bayerisches Nationalmuseum, Munich.

For barely ten years, from 1754 to 1763 (for the most part, that is to say, at Neudeck), this "unknown Italian," as Nagler calls him, worked in the service of Bavaria. Of his birth, training and activities prior to 1754 nothing is known with certainty.[13] This much, however, is certain, that his style was not developed out of nothing, any more than that of any

FIG. 305.—Part of a service with chintz (*chiné*) pattern. Nymphenburg, about 1770. Grassi Museum, Leipzig.

other great artist. Its antecedents are to be sought not only in certain monumental works in stone or wood by Bavarian sculptors (Falke has especially pointed out a Mater Dolorosa by Ignaz Günther at Starnberg and a Saint Nothburga at Rott-am-Inn), but also in earlier essays in porcelain-modelling within the walls of the Nymphenburg factory itself. The master-modeller here—or rather at Neudeck—from 1747 to 1749 was *Johann Theophil Schreiber*, the *Poussierer* * from 1749 *Johann Georg Härtl.* One of these, or possibly both, created a little series of groups of ladies and gentlemen in rococo costume (Fig. 306), which are rather primitive in treatment and stiff in their pose, with a set expression on their faces, but which, with their elongated proportions, their toss of the head and their—albeit ill-expressed—intention of active participation in the given situation, plainly reveal themselves as forerunners of the slender, sensitive, spirited figures of Bastelli. These extremely rare early figures

FIG. 306.—Cavalier and lady. Group painted in colours. Nymphenburg, about 1750. Bayerisches Nationalmuseum, Munich.

* For *Bossirer*, "embosser," corresponding to the "repairer" in an English porcelain works, that is, the workman who carried out the moulding and assembling of the parts of each individual figure, not to be confused with the modeller, who made the original from which the moulds were taken.

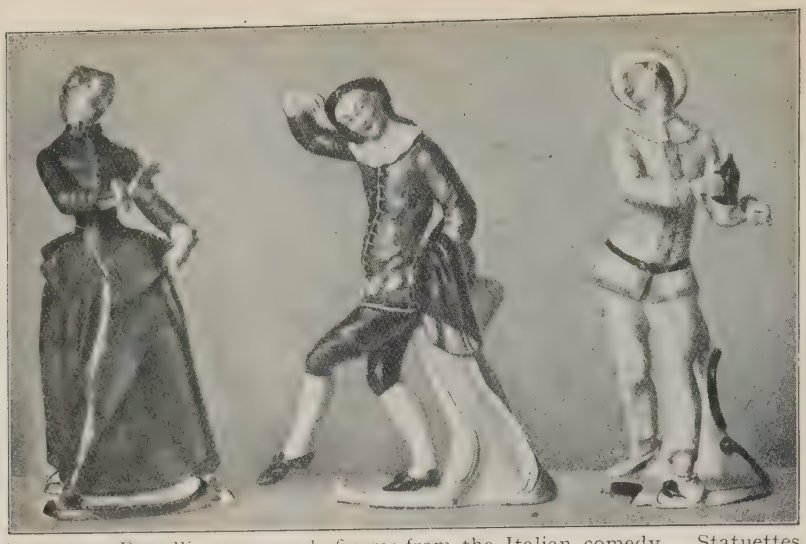

FIG. 307.—Bustelli: masquerade figures from the Italian comedy. Statuettes painted in colours. Nymphenburg, about 1760. Bayerisches Nationalmuseum, Munich.

from Nymphenburg stand on low, shapeless "pancake" bases, and are painted in a few strong colours, whereas the oldest which can be ascribed to Bustelli have regular flat bases, oval or polygonal in shape, and are painted, if at all, in finer colours. Through these we can trace how Bustelli gradually developed his style by ever bolder modulations in the pose of the figures as the expression of their inner life—at the same time always modifying the lines of the pedestal which now rise towards the figure in highly rococo curves, full of intense movement, serving at once as a physical support and as a counterpoise to its departure from the vertical.

FIG. 308.—Bustelli: "Tea-group." Plain white porcelain. Nymphenburg, about 1760. Bayerisches National-museum, Munich.

In the minds of the initiated, the name of Bustelli will perhaps be chiefly associated with those statuettes and groups of ladies and gentlemen of quality in all manner of intense emotional aspects which form the inner core of this artist's production; it is, however, also inseparably linked with a series of types which, though not indeed to the same extent his own creation, being

FIG. 309.—Bustelli: *Putti*. Nymphenburg, about 1760. Bayerisches Nationalmuseum, Munich.

originally derived from Meissen, and having afterwards for the most part become common property among the majority of the German factories, were invested by him with sparkling vitality through the touch of his magic modelling-tool. We are here thinking primarily of his figures of masqueraders from the Italian comedy (Fig. 307), Pantaloon, Scaramouche, Pierrot, Columbine, and the Captain, which he, as an Italian, was naturally particularly qualified to endow with the right capricious character. But he also inspired with new life the traditional street vendors, the egg-woman, the cheese-seller, the fishmonger, the flower-girl, and so on, and the same applies to the no less traditional Chinese figures which he treated, for instance, in a famous "Tea-party group" (Fig. 308). And just as he has made real human beings out of these last, so also he has made real human children with splendid health and splendid humour out of the *putti* (Fig. 309), which are, of course, not lacking among his productions. He can at times be rather too coquettish, as, for instance, in the two well-known busts of laughing children (Fig. 310), evidently produced in competition with those of Kändler. They lean their heads to one side with an exaggeratedly affectionate air—like the busts of the Seasons, in which he makes his obligatory contribution to the fondness of the age for allegory.

FIG. 310.—Bustelli: bust of a child. Plain white porcelain. Nymphenburg, about 1760. Bayerisches National-museum, Munich.

Somewhat too languishingly sentimental also is a Mater Dolorosa (specimens in the Nationalmuseum, Stockholm, and elsewhere, Fig. 311), which, together with a St. John, belongs to a group at the foot of the Cross (the Crucifixion group at Vilseck in the Upper Palatinate). But we can readily forgive Bustelli the languishing or sentimental touch, because it is a feature of his style that his lithe figures reach and stretch, and fling themselves—one might almost say of some—as victims of their mostly somewhat lackadaisical moods without impairing their plastic beauty. His mastery as a modeller consists precisely in this, that he is able to express even the completest loss of inward equilibrium (as in "the Impetuous Suitor," Fig. 312) in a plastic formula which maintains the outward balance with perfect ease and elegance.

FIG. 311.—Bustelli: Mater Dolorosa. Plain white porcelain. Nymphenburg, about 1760. Nationalmuseum, Stockholm.

Most easily and most elegantly of all is the plastic problem solved in those of his figures or groups in which elegance appears innate, inasmuch as they represent the gentlefolk of his own time, with their good manners or their graceful mannerisms. It is only when he comes to these particular creations that his art attains its full development and becomes redolent of its age, as those of Watteau and Fragonard of theirs. Yet at the same time their effect is quite modern, for Bustelli was just so far superior to his age that all his representations of contemporary life and society have something—more or less—of that indulgent irony with which we in our day look upon the eighteenth-century transformation of life into a graceful, jesting play.

FIG. 312.—Bustelli: The impetuous Suitor. Group painted in colours. Nymphenburg, about 1760. Bayerisches Nationalmuseum, Munich.

What interested him in the distinguished ladies and gentlemen of his time was, of course, not the trifling incidents that befell them or are represented as occurring in his figures. A gentleman kisses his finger (Fig. 313); a lady flirts half hidden by her fan. Another merely stands with a bashful smile, reading a letter in her hand. A third is seen carrying a flask (Fig. 314).

A fourth takes a couple of dance steps. A fifth carries a lap-dog under her arm, whilst a gentleman is in attendance. A sixth (Fig. 315) must, by comparison, be said to be in an unusual state of emotion, inasmuch as she is running away from a dog which has fixed its teeth in her dress and has torn a rent in it. In all of these it is the momentary play of feature, and even more the spontaneous movement, which has interested Bustelli. Of groups consisting of several figures he produced only a few (such as the large "Hunting Group"). Evidently, it was the single figure or the group of two figures, in which the movement of the one forms a single unit with that of the other, that chiefly attracted him. Among the most valuable of its class are his "Pair of Lovers by a Ruin"[14] (Fig. 316), and others of the groups (Fig. 317) in which the play of line in his figures is reinforced by building them into large rococo scrolls rising freely from the curved relief-ornaments of the base. Similar plastic ornaments were also combined with the figures at other factories (for instance, Frankenthal), but as a background, or as a minor detail. No one understood as did Bustelli how to make their play of line a musical accompaniment to that in the figures themselves.

FIG. 313.—Bustelli: gentleman kissing his hand. Statuette painted in colours. Nymphenburg, about 1780. Formerly in the G. Hirth Collection.

FIG. 314.—Bustelli: lady with flask. Statuette painted in colours. Nymphenburg, about 1760. Collection of Frau Hermine Feist, Berlin.

After the death of Bustelli in 1763, a Bohemian, *Dominikus Jakob Auliczek* (born 1734), became master-modeller at the Nymphenburg factory. He had behind him a long academical training as a sculptor; he had even recently studied architecture in Rome under Gaetano Chiaveri (the builder of the Catholic Court Church at Dresden), when he came to Munich in 1762, and found plenty to do, first as successor to Bustelli, later with commissions for a series of statues for the palace park at Nymphenburg. Both these and the figures of gods, allegories of the elements, etc., which he carried out during the next few years for the factory itself, show that he belonged to the academic eclectics of the age, who

were well up in anatomy and other branches of knowledge which porcelain did not call for, but were unacquainted with all its special requirements. His shepherd with a bird and shepherdess with a bird-cage (Fig. 318) make but a sorry sight when compared with the groups by Bustelli; so also another pastoral group, in which the shepherdess has a lamb on her lap and the shepherd a goat at his feet. His large group of Flora and Amphitrite, his Mars and Vulcan, his Hercules and Omphale are only the Roman Baroque of Bernini on a smaller scale. Nor can his animals and animal combats, some of them after engravings by Ridinger (Figs. 319, 320), be regarded as of any special artistic importance; they are, by the way, more often found in terra-cotta casts made at the beginning of the nineteenth century than in painted porcelain (in the Schlossmuseum, Berlin, is a bear attacking two dogs). Whether a relief in biscuit (in the Bayerisches Nationalmuseum, Munich), representing Auliczek himself and marked with his name, is also his work is uncertain. If so, it is, with another portrait relief in the same place, and a bust of Count von Haimhausen (formerly in the Royal Office of Mines at Munich, now in the Bayerisches Nationalmuseum), among the few works of his which are worth looking at. It is quite incomprehensible that anyone should ever have been able to believe (with Herbert Hirth, in the introduction to the *Deutsch Tanagra* of his uncle) that this sculptor of very ordinary talent should have the credit for the sparkling and witty art of Bustelli.

Fig. 315.—Bustelli: lady attacked by a dog. Plain white porcelain. Nymphenburg, about 1760. Bayerisches Nationalmuseum, Munich.

Auliczek was pensioned off in 1797, having already been almost idle for the past ten years as far as the factory was concerned. His successor as master-modeller was *J. P. Melchior*. Melchior had by this time exhausted the powers we have seen displayed by him at Höchst, of which, moreover, but little remained when he left here for Frankenthal. The chill breath of the antique had in the meantime perceptibly dulled his art, and it was only when he worked from nature, as in a series of busts and portrait medallions in biscuit, that he displayed any remnants of his fresh and engaging talent. Several of these busts (of the children of Max I. of Bavaria) are now in the Royal Palace at Stockholm (Fig. 321); a

bust of Napoleon I. is in the collection of Dr. von Ostermann at Darmstadt.

Fig. 316.—Bustelli: Love among the Ruins. Group painted in colours. Nymphenburg, about 1760. Bayerisches Nationalmuseum, Munich.

Like nearly all the other German factories, Nymphenburg ended by preferring biscuit to glazed porcelain, as a material for modelling. Colour had, indeed, never played any great part in the figures of this factory; the only merit it can show in this respect is an unusually fine black, found especially on the figures from the Italian comedy. Bustelli made only a moderate use of colours, and as often as not left his figures white. But his figures are never of a staring white, as it is only in their projecting parts that the porcelain gleams white through the glaze, which has a faint grey or greenish tint, and conceals the porcelain in all the hollows. The paste at Nymphenburg, by the way, changed colour after the time of Bustelli, and became greyish or bluish-grey.

So far as concerns the ordinary Nymphenburg porcelain for use or ornament, which, despite its comparative rarity, seems to have a disproportionately slight attraction for collectors, modern forgeries hardly extend beyond new paintings of old plain white porcelain. Whether it has ever been found worth while to paint over white figures by Bustelli we cannot say. But if so the perpetrator should in any case have refrained, if only for the reason that the figures in question are, as a rule, much prettier plain white than coloured. That they were already the object of admiration in the eighteenth century may be seen from the fact that they have been copied in several places, as, for instance, at Frankenthal, Kelsterbach and Ansbach. We have already noted that they are still being reproduced at the old factory; it is perhaps

Fig. 317.—Bustelli: The Sleeper Disturbed. Group painted in colours. Nymphenburg, 1760. Bayerisches Nationalmuseum, Munich.

hardly necessary to add that they are also copied with fraudulent intent elsewhere. Friedrich H. Hofmann, in one of his articles—exemplary in their thoroughness—has given an account of what he calls "*die Pfuscherei*" at Nymphenburg, the decoration by *Hausmaler*, in defiance of all prohibitions, of the porcelain of that factory; he cites, among other evidence, a statement of 1792, according to which most of the Nymphenburg porcelain was at that time sold white, because few people could afford it when painted. From this alone we may conclude that many remarkable pieces appearing with the Nymphenburg mark and often with the mark of some painter into the bargain, were decorated outside the factory. In the case of several classes or individual pieces, Hofmann has succeeded in deciphering the marks of the painters in question. On this subject we must refer the reader to his article (see Bibliography. But as regards the factory marks of Nymphenburg, on the other hand, we owe it to the reader to make known the results of the minute investigations which the same writer has carried out concerning them, and which, hitherto but too well hidden in a note to his catalogue before mentioned, have now been set forth in the third volume of his new history of the factory.

FIG. 318.—Auliczek: shepherd and shepherdess with bird and cage. Group painted in colours. Nymphenburg, about 1775. Bayerisches Nationalmuseum, Munich.

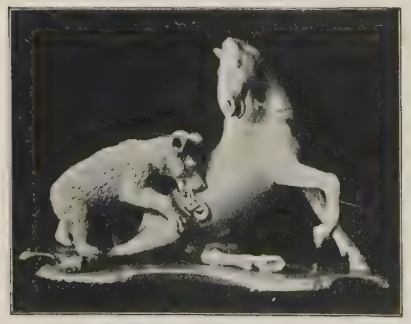

FIG. 319.—Auliczek: fight between a bear and a horse. Modern reproduction from a Nymphenburg model of about 1775.

As long as the factory still remained at Neudeck—that is, until about 1760—its mark was a hexagram with chemical or alchemistic letters and numerals outside the points of the two intersecting triangles. This mark was painted in underglaze blue, and at the same time another was impressed in the paste, without colour, consisting of a small shield with oblique lozenges, the Bavarian *Rautenschild*, which for the first few years was quite small and sharp, afterwards somewhat larger and more blunted. From 1761 onwards, this stamp seems to have been used for some time as the sole mark of the factory; the best of the figures by Bustelli, for

instance, are marked with it. Occasionally, however, a much larger shield seems to have been used at the same time. A smaller one was used again in the time of Auliczek, but after him (about 1800) it was again superseded by one carelessly designed resembling rather the carapace of a tortoise than any heraldic shield. From 1810 to 1850, the original form of shield was resumed, but now, contrary to heraldic usage, the lozenges were rendered in a direction opposite to that on the earlier shield, on which they were heraldically correct (slanting from the upper right-hand corner to the lower left-hand corner). Finally, about the middle of the nineteenth century, a stamp was used with a five-pointed star above the shield. But there are many exceptions running athwart these rules. For instance, we may find, in place of the shield mark, a St. Andrew's Cross or an oval with lozenges, and on models by Auliczek, or of his time, we occasionally find the hexagram, which had otherwise been discarded long before. A series of the so-called *Türckenkopgen* (cf. p. 99), intended for export to the East, for marking which Meissen sometimes used the caduceus (see p. 106), were provided at Nymphenburg, also with a special mark, varying in form, but with two crossed staves similar to the Meissen swords, as its main features. Both this and the ordinary Nymphenburg mark are often accompanied by letters and other signs of which only a few have been deciphered. The one most frequently found is perhaps an intertwined *AC*, standing for Adam Clair, a pupil of Melchior, who was working at Nymphenburg as *Poussierer* from 1799 onwards.

FIG. 320.—Auliczek: bull fighting with three hounds. Plain white porcelain. Nymphenburg, about 1775. Formerly in the Max Strauss Collection, Vienna.

FIG. 321.—J. P. Melchior: busts in biscuit of Princesses Amelia and Elizabeth, children of Max I. of Bavaria. Nymphenburg, about 1810. Royal Palace, Stockholm.

The present price of a figure or a group by Bustelli is not easy to state. It depends first and foremost on whether it is one of the best and most famous; also, of course, upon the state of preservation, provenance, etc. In 1907 a harlequin was sold at Christie's for only a little over £26, although a similar

figure at the von Pannwitz sale at Munich in 1905 fetched over 1,000 marks. A lady in dancing pose was bought by the Hamburg Museum on the last-named occasion for 3,900 marks, while the Bavarian National Museum paid 5,400 marks for "The Impetuous Suitor." A harlequin with a little monkey fetched 4,700 marks at the Baer sale (Munich, 1913). The lovers among ruins, which went for only 730 marks at the Hirth sale at Munich in 1898, and even less at the Franckenstein sale in 1901, was sold at the Jourdan sale in Berlin in 1910 for 2,450 marks. A "coffee-drinking group" (to match the above-mentioned "tea-party group") was sold on the last-mentioned occasion for about 2,550 marks. Though these prices must undoubtedly be considered as out of date and altogether outdistanced, the prices for ordinary Nymphenburg porcelain, which were never high, have as yet hardly altered perceptibly. Fine plates could be bought before the war for £5 to £10; a whole service of about 100 pieces with flowers and insects was sold at Christie's with the Norman Court Collection in 1907 for £336.

IX. FRANKENTHAL

We have already pointed out, in Vol. I., p. 304, the difficulties experienced by *Paul Hannong*, the notable faïence-manufacturer of Strasburg, when, with the help of Löwenfinck, he began to produce genuine porcelain. He had just attained his first results in this direction when, in 1754, the factory at Vincennes (later Sèvres) obtained its monopoly by the terms of which all other production in France of porcelain with plastic decoration, painting and gilding was forbidden, and the importation of porcelain rendered difficult or impossible by high customs duties. As a resident of Alsace, which was accounted in France by turns as French or as a "*province réputée étrangère*," to suit the convenience of the moment, Paul Hannong found his position doubly difficult, and after vainly endeavouring to sell the secret of genuine porcelain to the Government in France, where the "soft" porcelain still continued in favour, he saw no way out of the situation but to transfer his manufacture of porcelain to an "*étranger effectif*." With this end in view, he approached the Elector Palatine, Carl Theodor. He cannot have been long in coming to an agreement with this prince, as a highly favourable privilege for the new factory was accorded him as early as May 1755. Hannong had contemplated establishing the factory at Mannheim, but the Elector wished it to be at Frankenthal, which place he had marked out as an industrial centre for his dominion, and here accordingly it was founded, under the superintendence of the son of Paul Hannong, Charles; the father meanwhile returned to Strasburg and there continued his production of faïence, though he did not on that account cease to be the guiding spirit of the new undertaking. He supplied his son with raw materials, models and workmen, but the son died in 1757, and the management of the Frankenthal factory now passed into the hands of a younger brother, *Joseph Adam Hannong*, who bought the factory from his father in 1759, and after the death of the father in 1760 carried on both this and the faïence-factory at Strasburg. The latter, under his rule, flourished as never before, but the Frankenthal factory would not pay its way, and in 1762 the owner found himself obliged to sell it to the Elector Carl Theodor. It was now placed under the control of a complicated administration, which would hardly have improved its position had it not at the same time gained a capable technical manager in *Adam Bergdoll*. The latter, however, did not include among his other merits that of personal adaptability; strife arose in the factory, and in order to calm the heated spirits, one *Simon Feilner* was appointed in 1770 as inspector at his side—the same Feilner whom we have previously encountered as master-modeller at Höchst and Fürstenberg. Partly by skill, partly through intrigue, Feilner managed, in 1775,

FIG. 322.—J. W. Lanz: peasant-woman and child. Group painted in colours. Frankenthal, about 1758. Kunstgewerbemuseum, Strasburg.

to bring about the dismissal of Bergdoll from the factory, and the latter had now a series of comparatively calm years of activity, until 1794–1795, when the French occupied Frankenthal, and after having confiscated the factory, leased it out to *Peter van Recum*. True, after the French had left, the factory reverted to the electoral administration. But only for a short time, for on the conclusion of peace, in 1797, when the Palatine territories on the left bank of the Rhine were ceded to France, it was declared French national property, and leased out again, this time to a relative and heir of Peter van Recum, *Johann Nepomuk van Recum*. But it led only an invalid existence, and in 1800, by a rescript of the Elector Max IV. Joseph, it was abolished, after which—as already noted—some of its workmen were transferred to the factory at Nymphenburg.

In the short half-century of its existence, during which it achieved so large an output that over 800 of its figure models alone have been counted, it drew not a few artists to its side, each of whom in his time and after his own manner set his mark upon the productions of the establishment. The first master-modeller was appointed under Paul Hannong, in the person of *Johann Wilhelm Lanz*, a sculptor, who continued to hold the post under Joseph Adam Hannong also, and to whom we thus owe, practically speaking, all the plastic work of the factory during its first, pre-electoral period. Like most other modellers in the German factories, Lanz had no speciality of his own. He also

FIG. 323.—J. W. Lanz: hunting group. Painted in colours. Frankenthal, about 1758. Formerly in the H. Isaacsohn Collection.

took up for the most part subjects which Meissen had pointed out once and for all as suitable for porcelain: the Italian masqueraders, allegories of the Elements, the Seasons, the Senses, etc., gods, demigods, pastoral and peasant life (Fig. 322), hunting-scenes (Fig. 323), street vendors, etc. But he seems to have preferred to keep to the everyday life of this world, which he rendered boldly and with something of the force of a Baroque artist. The painting also of his figures is forcible, but not very sure in taste.

FIG. 324.—J. F. Lück: pastoral group. Painted in colours. Frankenthal, about 1760. Bayerisches Nationalmuseum, Munich.

Contemporary with Lanz—from 1758 onwards—was another artist who worked his way up in the factory, to such a degree that after the departure of Lanz about 1761, he became its master-modeller, which post he held until 1764, that is, two years on in the period of Carl Theodor. This was the Saxon *Johann Friedrich Lück*, already mentioned under Meissen and Höchst, whose best known Frankenthal groups, such as "The Pair of Dancers," "The Five Senses," "The Princess and her Retinue," no less than his "arbour groups" (*Laubengruppen*) with a pair of lovers (Fig. 324), are marred by a certain stiffness and lack of interplay between the figures, but have to some degree made amends for their awkwardness by a certain *naïveté* and freshness, in conjunction with great delicacy in the execution of every detail, and a much finer colouring than that of his predecessor. Typical examples of his good and bad qualities are his reproductions after Lancret, representing the two dancers Sallé (Fig. 325) and

FIG. 325.—J. F. Lück: the dancer Sallé, after Lancret. Statuette painted in colours. Frankenthal, about 1760. Collection of Frau Hermine Feist, Berlin.

FIG. 326.—Konrad Link: the Parcæ. Group painted in colours. Frankenthal, about 1765. The Palace, Bamberg.

Camargo. On a certain occasion *Joseph Adam Hannong* himself, who was an "arcanist" by profession, not an artist, seems to have wished to show those about him—whether in jest or earnest—that he too could turn out figures like those by Lück when opportunity offered. This at least appears the only possible explanation of the well-known figure of a woman playing a hurdy-gurdy in the Bayerisches Nationalmuseum at Munich. The figure is in unglazed biscuit, and the perforated rococo base is marked *J. A. Hannong—1761*, but it might just as well have been signed by Lück, and is perhaps his work.

After Carl Theodor had taken over the factory, a tendency set in at Frankenthal to give the modelling a more serious touch by letting the figures discard contemporary costume in favour of antique drapery. The age demanded it, the Elector himself presumably also. As the representative of a more refined taste than that which had hitherto reigned at the factory, *Konrad Link* was appointed master-modeller in 1762. He was born at Spires in 1732, and had been soundly schooled at the academies of Vienna and Berlin before settling in Mannheim as a sculptor and shortly after accepting the call to Frankenthal. He remained here only four years, returning to Mannheim in 1766. Though he continued to furnish the factory with models and drawings after that date, his activity as a porcelain-modeller was naturally developed chiefly when he was

FIG. 327.—Konrad Link: Meleager and Atalanta. Group painted in colours. Frankenthal, about 1765. Schlossmuseum, Berlin.

on the spot; it was not only very comprehensive in its scope, but also far superior in its artistic quality to that of his predecessors in the office. Among other works from his hand we have the Nine Muses, the Twelve Months (six of them in the Schloss-museum, Berlin), the Seasons (two in the same museum), the Elements; further, relief portraits and busts of Carl Theodor and his consort, likewise the Graces, the Parcæ (Fig. 326) and a number of genii; finally, the groups of Oceanus and Thetis, Diana and Actæon, Meleager and Atalanta (Fig. 327), Apollo and Daphne (Fig. 328), Boreas and Oreithyia, and a figure of St. Charles Borromæus. It is in such works as these, most of all perhaps in the splendidly-modelled Meleager and Atalanta (in the Schloss-museum, Berlin), that his best qualities are to be sought, rather than in the great official works: the apotheosis of the Electoral pair (in the Germanisches Museum, Nuremberg), and the allegory of the recovery of the Elector from some serious illness. In the former group (of which a specimen with strong colouring is preserved in the Musée de Cluny, in Paris) Minerva, attended by genii with cornucopias and flowers, is seen from one point of view, supporting the laurel-crowned medallion-portrait of the Elector, while the reverse shows Apollo guarding the portrait of the Electress. In the second group, two genii are covering up the portrait of the Elector, while a third weeps in despair over a marble head lying on the ground, and Palatia, Pallas and Hygieia offer supplications for the preservation of their beloved ruler. In setting in motion, for the sake of monumental effect, such a mass of machinery as here, Conrad Link institutes requirements in composition which he is only half able to fulfil. His forte is pre-eminently the temperamental rhythmic quality, which, as in the Muses or the Months, permeates his single figures, but fails him to some extent when he pursues other aims. He has a splendid faculty, not only for maintaining, but even for doubling or manifolding the impression of the harmony of their lines when he brings two or three figures together in a composition in close and intimate union.

Fig. 328.—Konrad Link: Apollo and Daphne. Group painted in colours. Frankenthal, about 1765. Sold at Munich in 1911.

He knew this himself, and therefore chose for preference such subjects as the mythological pairs of lovers mentioned above. But he has other reasons also for choosing two figures gazing deep into each other's eyes, like Meleager and Atalanta, or other characters who express in their look the life of the soul. For it was his ambition—in contrast to most porcelain modellers of his age, who cared very little what kind of doll's head they stuck on their figures—to make the faces of his figures express something, and especially their eyes; and he does attain at times, on a small scale, as, for instance, in his St. Charles Borromæus (Fig. 329), more than many sculptors on the large scale. And with it all he does not strive to exceed the limits proper for porcelain modelling. He was thoroughly conversant with its technique, and utilised it with the most delicate tact. Schnorr von Carolsfeld, who has altogether successfully characterised his art, rightly draws attention to his dexterous use of drapery to secure balance in the figures, while, at the same time, the drapery is made to serve as a technical support. Link is, indeed, one of the few really inspired porcelain-modellers in the host of dilettanti.

Fig. 329.—Konrad Link: St. Charles Borromaeus Statuette painted in colours. Frankenthal, about 1765. Bayerisches Nationalmuseum, Munich.

On his recall to Mannheim as sculptor to the Court, he was succeeded at Frankenthal by *Karl Gottlieb Lück*, who had previously been working in the factory as *Poussierer*. He is supposed to have been a near relative of the afore-mentioned *Johann Friedrich Lück*, and is also believed to have been a son of the well-known ivory-carver *Johann Christoph Ludwig Lück*, who was employed as a porcelain-modeller at Meissen, Vienna and Copenhagen. In all probability he left Copenhagen together with his father in 1758, at the instigation of his kinsman at Frankenthal. Judging from his style, he would appear to have been trained partly under Johann Friedrich Lück, partly under Konrad Link. In 1761 he was summoned to Meissen to take part in the execution of the

colossal porcelain monument by Kändler for Augustus III., but he soon returned to Frankenthal, where his work from 1767 to his death in 1775 composed the greater part of the output of figures at the factory. In spirit he was more akin to his older namesake at Frankenthal than to Konrad Link, for, in contrast to the latter, he chose his subjects preferably from actual life, and only exceptionally, as in "Europa on the Bull" and "Pluto and Diana at the Altar," from mythology and allegory. But as an artist he was superior to the elder Lück, with a more graceful touch, a greater vitality, and more of that playful humour which is so well suited to the work of the porcelain-modeller juggling with the clay. Some of his family groups are very charming, not least by reason of their fine colouring, as, for instance, "The Birthday of the Child," "The Birthday of the Father" (Fig. 330), "The Dismissed Serving-maid," "The Good Mother," and most of all the group in the Hamburg Museum of "The Naughty Children" (Fig. 331), so engagingly narrated. His "*Chinesenhäuser*," too, the structure of which is probably his own invention, shows him as no less amiable than capricious. More conventional are his single Chinese figures, and the majority of his pastoral groups and street figures might be the work of many others than himself. The last-mentioned, however, reveal now and again a sense of

Fig. 330.—Karl Gottlieb Lück: The Birthday of the Father. Group painted in colours. Frankenthal, about 1770. In private possession at Mannheim.

Fig. 331.—Karl Gottlieb Lück: The Naughty Children. Group painted in colours. Frankenthal, about 1770. Hamburg Museum.

reality which was not common among his contemporaries. This applies, for instance, to a little mendicant limping about on his crutches, and realistically executed to the tiniest crease of his jacket. But side by side with such good works as these, he turned out hunting groups (*Der Jäger aus Churpfalz* *) and a

Fig. 332.—Karl Gottlieb Lück: *Chinesenhaus*. Painted in colours. Frankenthal, about 1770. Former Residency, Munich.

cavalry engagement (in the Bayerisches Nationalmuseum), in which, at a first glance, there is liveliness enough, but which, with their toy-like formlessness, are too lacking in life to be called art in the stricter sense.

But the factory gained only a poor substitute for this artist when, after his death, it appointed the Württemberg court sculptor *Adam Bauer* as master-modeller. Like *Simon Feilner*, of whose work at Frankenthal, apart from what has been mentioned above, only a few specimens are known (among them, in the Hamburg Museum, a rendering in plain white porcelain of the picture of

* The huntsman from the Palatinate.

Hercules leading Alcestis to King Admetus of Thessaly, by A. Coypel, and, in the Kaiser Friedrich Museum, Berlin—in the Samuel Collection—a Thomyris group), Bauer brought the factory little that was new. He did, on the contrary, manage to trivialise a number of the old subjects and absolutely maltreated the mytho-

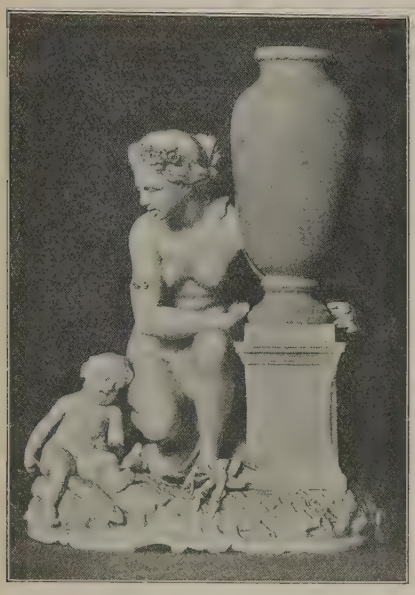

Fig. 333.—Adam Bauer: Thetis and Cupid. Group of plain white porcelain. Frankenthal, about 1775. Städtisches Museum, Frankfort-on-the-Main.

Fig. 334.—J. P. Melchior: Apotheosis of the Electoral pair. Group in biscuit. Frankenthal, 1792. Schlossmuseum, Berlin.

logical ones, giving unlovely, clumsy proportions—for instance, too large heads—to such figures as Amphitrite, Thetis (Fig. 333), Arion and Adonis. But he was not long associated with the factory; in 1779 he was superseded by *Johann Peter Melchior*. The latter naturally did not change his personality in moving from Höchst to Frankenthal. His work in the latter place was only a continuation of what it had been; indeed, he even used, to some extent, the same models in his new situation as in the old one. This in itself may be taken as a sign that his powers were soon exhausted. And we find frequent confirmation of the fact when we look at his other works from Frankenthal. Indeed, what was demanded of him here was sometimes outside his proper scope. He could still shake out of his sleeve lively and amusing figures of children; but it was evidently often difficult for him to meet the demands for official allegories not infrequently made, as, for instance, when he was called upon to express the Union of the Palatinate with Bavaria, or to render an apotheosis of the Electoral pair on the occasion of their golden wedding in 1792. In the case of the last-named group (in the Schlossmuseum, Berlin,

Fig. 334), which, like most of the other later works of Melchior, is in biscuit, it is not hard to find the model which the artist in his embarrassment has used; it is the well-known allegory in biscuit executed at Sèvres in 1775, representing Louis XVI. with Marie Antoinette at an altar. Next to his figures of children the best work of Melchior at Frankenthal is a series of portrait medallions in biscuit, which, with their firm and reliable characterisation, must be presumed to have been excellent likenesses of the persons concerned, though one cannot but find a certain dryness about them, thus confirming the impression previously noted, that Melchior was already a tired man when he left Frankenthal in 1793 to become master-modeller at Nymphenburg.

Fig. 335.—Paul Hannong: tureen and stand painted with flowers in colours. Strasburg or Frankenthal, about 1750–1780. Kunstgewerbemuseum, Strasburg.

As already mentioned, one of his pupils, *Adam Clair*, followed him there. But another, his favourite pupil, *Landolin Ohmacht* (or Ohnmacht, born 1760, died 1834), handed on the Melchior tradition at Frankenthal. Unfortunately, however, it was only in biscuit and in the form of

Fig. 336.—Paul Hannong: *garniture* of three vases with Watteau scenes painted in colours. Frankenthal, about 1755–1760. The Palace, Bamberg.

those busts and portrait medallions which, at the close of the eighteenth century, superseded the small porcelain figures at nearly all factories. The Frankenthal factory was spared from

participating in the last sorry development of porcelain production, being closed down as the century expired. Its ordinary porcelain for use or ornament almost all belongs to the good period, when success was attained in nearly every department, because, practically speaking, only such lines were followed as had been tried and found suitable for European porcelain.

FIG. 337.—Paul Hannong: tureen with flowers in purple. Frankenthal, about 1755–1760. Bayerisches Nationalmuseum, Munich.

Among the earliest Frankenthal productions in porcelain, which are marked with the initials of Paul Hannong, P. H., and of which some, according to the opinion of Polaczek, were executed at Strasburg in 1751–1754, before Hannong set up his establishment at Frankenthal, are some rouge-boxes in the form of a fragment of a fluted column on its base (in the Hamburg Museum, and the Kunstgewerbemuseum, Strasburg), a tureen and stand with flowers in polychrome (Fig. 335, likewise at Strasburg), a magnificent set of five vases at the palace at Bamberg, with purple "*Mosaik*" and large panels in reserve with theatrical scenes in the manner of Watteau (Fig. 336), a jug with yellow ground, polychrome battle-pieces in small medallions and the arms of the Elector Carl Theodor (in the Bayerisches Nationalmuseum, Munich). Among other types from the same period may be mentioned a quatrefoil-shaped tureen with stand, with decoration of flowers in purple (Fig. 337), a coffee-pot with unenclosed Watteau scenes, two candlesticks with green landscapes running round them, and scattered green flowers. In the Suermondt Museum at Aix-la-Chapelle there is a round dish with birds and flowers in polychrome in the Chinese style; in the Hohenlohe (Kunstgewerbe-) Museum at Strasburg an oval dish with "*Osier*" (wicker-pattern) border and a large landscape

FIG. 338. Paul Hannong: *potpourri*-vase with landscape painted in colours. Frankenthal, about 1755–1760. Oesterreichisches Museum, Vienna.

Fig. 339. *Potpourri*-vase with Diana and Meleager painted in purple by Oesterspey. Frankenthal, about 1760. Kunstgewerbemuseum, Breslau.

in green *camaïeu* in the middle; in the Oesterreichisches Museum at Vienna a *potpourri*-vase with polychrome landscapes in conjunction with rich rococo relief decoration (Fig. 338). The mark of Joseph Adam Hannong, *JAH* in monogram (or, though more rarely, his later mark, *IH* in monogram) is found on a *potpourri*-vase with elaborate relief decoration with Watteau scenes (in private possession at Mannheim), another with Diana and Meleager in purple (in the Kunstgewerbemuseum, Breslau, Fig. 339), a cup with "Indian" flowers in purple (in the Nationalmuseum, Stockholm, Fig. 340), two plates with polychrome flowers outlined in black, and two more in the Oriental style with green birds and violet peonies in the Hamburg Museum. A magnificent modelled centre-piece, with numerous loose Chinese figures carrying little perforated baskets (Fig. 341; in the fabulously rich collection of Dr. Adolf List at Magdeburg) also dates from the period of the Hannongs. It is marked in underglaze blue with the lion rampant which, together with the initials of the Hannongs, formed the mark of the Frankenthal factory until, in 1762, it was taken over by Carl Theodor, when the well-known intertwined *CT* under a roughly-drawn electoral cap took its place.

Fig. 340.—Cup and saucer painted with "Indian" flowers in two shades of purple. Frankenthal, about 1760. Nationalmuseum, Stockholm.

A leading work from the electoral period, important rather for its modelling than for its painting, is the splendid chandelier, modelled by Konrad Link, in the Residential Palace at Karlsruhe (Fig. 342), which is probably, as regards structure, the finest of all eighteenth-century porcelain chandeliers. A mirror-frame also, in the Residential Palace at Munich, with sym-

metrically disposed rococo ornaments and a *putto* above, below and on either side, must be noted as a work of this remarkable artist, who was probably also responsible for the prominent plastic touch which, both in the shape of "*Reliefzieraten*" (moulded reliefs) and

Fig. 341.—Centre-piece, painted in colours. Frankenthal, about 1760. Dr. Adam List Collection, Magdeburg.

freely-modelled decorations, runs through the pieces of the most costly services of the Frankenthal factory in its best period. Of these "*Reliefzieraten*," one of the "*Osier*" (wicker-pattern) type was the most used. There is also a pattern similar to the "*Gotzkowsky erhabene Blumen*" (plates at Berlin and Hamburg). The factory hardly invented any new forms for services—unless it be the rhomboid salver with rounded corners which occurs so often that it

must at least be noted as specially characteristic of the factory (Fig. 343). It would be impossible to give an account of all the numerous designs for painting used there, and to a large extent unnecessary, since many of these were the same as those employed elsewhere. Figure painting, however, here played a greater part than at other

Fig. 342.—Chandelier after a model by Konrad Link. Painted in colours. Frankenthal, about 1765. Former Grand-ducal Residency, Karlsruhe.

places, as a result of the circumstance that the factory had a staff of unusually well-schooled painters. Unfortunately, we are not nearly so well informed regarding these as in the case of the modellers. Hofmann has, it is true, supplied us with a long list of their names, but we are able to assign these to their works only in the few cases in which one or another artist has signed a piece in full, or at least affixed letters which, thanks to the list, can be interpreted as the initials of this or that name. From 1780 the registers of the factory tell us what class of work was done by

several of its painters, among them the three best. All painted the "polychrome children," which must thus have been produced in great quantity. In addition, *Winterstein* painted "Indian" and Ovidian figures, *Johann Bernard Magnus* also Ovidian figures and Watteau figures, and landscapes as well, *Jacob Osterspey*

FIG. 343.—Rhomboid tray with picture painted in colours. Frankenthal, about 1770. Dr. von Ostermann Collection, Darmstadt.

Ovidian figures and landscapes. This information, however, is not altogether accurate, for in the Residency at Munich (in the Hofsilberkammer) there is a breakfast-service signed by Winterstein and dated 1764, with Teniers scenes in polychrome (Fig. 344), and such are not, as we have seen, mentioned among the specialities of this artist. In the Grassi Museum at Leipzig and the Kunstgewerbemuseum at Frankfort-on-the-Main there are parts of a polychrome breakfast-service with mythological subjects (Fig. 345) by Osterspey, whose name appears on the books of the factory as far back as 1759; to him is also generally ascribed the above-mentioned *pot-pourri* jar at Breslau, with Diana and Meleager, which, according to its factory mark, must be among his earliest work. Finally, as examples of the art of Magnus, we may here mention some coffee-pots with battle-scenes, belonging to the Heidelberg Museum, and two vases similarly decorated in the Carl Boer Collection at Mannheim.

Besides prominent figure-painters, such as those here mentioned, the factory also had on its staff such excellent animal-

painters as the one (Gottlieb Friedrich Riedel perhaps) who painted the fine jug in the Hamburg Museum with a horse, a cow lying down, and three sheep in a landscape, the whole in grey, brown and bluish-green (Fig. 346). Landscapes also were painted with

Fig. 344.—Coffee-service with Terniers subjects painted in colours by Winterstein. Frankenthal, 1764. Former Residency, Munich.

great *éclat* at the factory, not to mention flowers. But best of all, perhaps, are its decorative renderings of wild birds, especially exotic birds. One service so decorated (Figs, 347, 348) has been scattered in many places (among them the Nationalmuseum at Stockholm); it dates from about 1770, and is painted after a Sèvres original, which, however, if we recollect aright, has a different decoration on the rim from the green trellis-pattern with purple rosettes to which not least the Frankenthal service owes its beauty of colour-effect.

The factory of Carl Theodor did indeed make zealous efforts, between 1770 and 1780, to imitate and vie with Sèvres. The so-called "*oeil-de-perdrix*" pattern, for instance (Fig. 349), was successfully adopted, and several of the textile patterns of the French factory, especially one with gold stripes and polychrome flowers (Fig. 350; a tray is also in the Kaiser Friedrich Museum, Magdeburg). So also a pattern with little purple lozenges on a gold-striped ground (a jug in the Hamburg Museum), and another with polychrome flowers in gilt lozenges, can probably be traced back to Sèvres. It may here be remarked in passing that Frankenthal, like Nymphenburg, occasionally imitated the Niderviller faïence to which reference has been made under the heading of Nymphenburg—simulating yellow-grained wood, on which an engraving in red is made to appear as if stuck on with nails (an

oval dish in the Sèvres Museum, a cup with cover in the Hamburg Museum, parts of a breakfast-service in the collection of Herr Jean Wurz at Mannheim). But Frankenthal, while copying the colour-effects of Sèvres and Niderviller, and, of course, those of

FIG. 345.—Breakfast-service with mythological subjects painted in colours by Osterspey. Frankenthal, about 1765–1770. Kunstgewerbemuseum, Frankfort-on-the-Main.

Meissen first and last, also endeavoured at the same time to invent new ones. According to documents at the factory, *Feilner* produced in 1775 a plate (now in the British Museum, formerly at the Bethnal Green Museum, Franks Catalogue, No. 182) decorated with fifty bouquets in different colours, in order to show the Elector what the factory could achieve. Feilner likewise invented a black underglaze pigment, samples of which are presumably to be found both on some cups in the Kunstgewerbemuseum at Cologne (one with black ground, gold check-pattern and ovals in reserve with groups of Chinese figures in dark brown on a faint ground of pale blue; two others with Chinese temples in black and gold), and more extensively used on certain show-vases in the palace at Nymphenburg (Fig. 351). Feilner is also said to have invented a *bleu-de-roi* and sky-blue, and these colours are also found as grounds on cups and vases of the period in question. No results seem to be known, however, of a proposal made to the Frankenthal factory in 1769 by *Berthevin* (who has been mentioned in Vol. I.), to sell the secret of transfer-printing in colours on porcelain, though such results must have existed; for we have the admission of the Elector Carl Theodor that he was satisfied with the same, and we know, moreover, that Berthevin sought and obtained as his reward a privilege for the establishment of the faïence factory at Mosbach mentioned in Vol. I., pp. 370, 371.

The porcelain body of Frankenthal, which during the best period was brought from Passau, is as a rule of so soft a whiteness

as to resemble at times the French soft porcelain. A tea-pot in the Victoria and Albert Museum, reeded and painted with scale-pattern in pale blue and bearing the marks of Carl Theodor and Adam Bergdoll (see below), is even quite yellowish in tone. The overglaze colours, which in the earliest productions of the factory, especially figures, may be fired matt, are, in pieces of the best period, for the most part quite beautifully fused. A kaolin deposit discovered and exploited in 1774 did not yield a good porcelain earth; from that time onward, the Frankenthal porcelain became poorer, grey and often blistered on the surface. As already noted, a more reliable means of distinguishing between the different periods of the factory is afforded by the marks. The oldest of these was a half *Rautenschild* like that of Nymphenburg, but painted in underglaze blue instead of impressed. It is found in combination with the initials of Paul Hannong, which are impressed with a blind tool, but only rarely; for, presumably to avoid possible confusion, the use of the shield was soon discontinued, and only the impressed mark of Paul Hannong was now used, this being sometimes found twice or even more times on one and the same piece. An F occasionally accompanying this mark is undoubtedly to be interpreted "Frankenthal." Whilst Paul Hannong was still in control, the lion rampant of the Palatinate, in underglaze blue, was introduced as the mark of the factory. Joseph Adam Hannong added to this his initials, *J. A. H.*, from 1759 until 1762, when the *CT* of Carl Theodor, surmounted by an electoral cap, became the factory mark, which, like the earlier mark, was painted in underglaze blue. Below this we frequently find the monogram AB in the same colour, standing for Adam Bergdoll, who, as stated above, was manager of the factory from 1762 to 1770. After 1770, this mark disappears, giving place, as a rule, to abbreviated dates, 71 for 1771, 77 for 1777, and so on. In 1795, when the French leased the factory to Peter van Recum, the electoral initials ceased to be its mark. On one or two of the

FIG. 346.—Coffee-pot with domestic animals painted in colours. Frankenthal, about 1770. Hamburg Museum.

rare specimens belonging to the few months during which Peter van Recum controlled the undertaking his name has been found indicated by the monogram P V R in underglaze blue. His successor, Johann Nepomuk van Recum, signed in the same colour, with the monogram V R and occasionally also the initial F of Frankenthal.—Side by side with these factory marks, we find a number of marks of painters and "repairers" (*Poussierer*). Some of these consist of names written in full, others of signs and letters. Hofmann has succeeded in deciphering some of these last; here, however, we must refer the reader to his work.

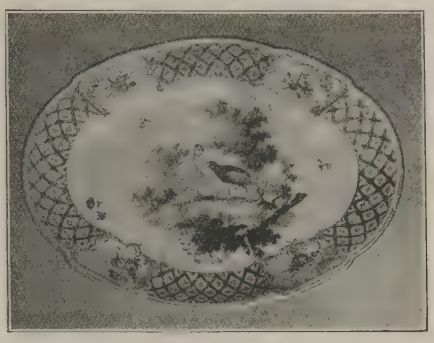

Fig. 347.—Dish with pheasants painted in colours and green trellis border with rosettes in purple. Frankenthal, about 1770. Nationalmuseum, Stockholm.

The porcelain figures of Frankenthal appear to be highly valued among collectors, though not in the same degree as those of Meissen. Even Konrad Link does not, of course, occupy a position like Bustelli, not to speak of the modellers of less importance who worked at the Palatine factory. Nevertheless, we have witnessed the statuette of the dancer Camargo, by Johann Friederich Lück, which at the Georg Hirth sale in 1898 was bought by von Pannwitz for 1,600 marks, realising at the sale of the von Pannwitz Collection seven years later 15,800 marks, and at the Jourdan sale (in 1910) advancing to 16,800 marks. A figure (a peasant girl with a tub full of grapes on her head) with the monogram of Joseph Adam Hannong and the lion mark, was sold at the H. Emden sale in 1908 for 870 marks; two other figures with the same marks (a cavalier, hat in hand—with a bird in the hat—and a lady with a birdcage) fetched 3,400 marks on the same occasion, while two similar figures of the time of Carl Theodor (a cavalier or "Winter," and a lady or "Summer") went for 750 marks and a group of two figures (male and female, with baskets of flowers and fruit) for 1,300. The following are further average prices reached by Frankenthal groups and figures before

Fig. 348.—Dish with parrots painted in colours and the same rim-decoration as Fig. 347. Frankenthal, about 1770. Former Residency, Munich.

Fig. 349.—Breakfast-service with *œil-de-perdrix* pattern and landscapes painted in colours. Frankenthal, about 1770–1775. Dr. von Ostermann Collection, Darmstadt.

the war: Models by *Lanz* about £20–£60, by *J. F. Lück*, about £25–£75; by *Konrad Link* about £75–£250; by *Karl Gottlieb Lück* about £35–£175 (his Chinese figures were cheaper); by *Bauer* about £7–£25 (at a sale at Helbing's, May 18, 1912, two groups of children were by exception dearer, namely 2,500 marks—or £125—the two); by *Melchior* about £20–£50.

Frankenthal "wares" rarely fetched high prices before the war. Even so representative a specimen as a lozenge-shaped salver from a breakfast service, decorated in the middle with a reproduction of "The Good Mother" by Greuze, and on the rim with a textile pattern after a Sèvres original, was sold on

Fig. 350.—Breakfast-service with brocade pattern painted in colours, with gold stripes. Frankenthal, about 1770–1775. Collection of Frau Elise Hirth, Munich.

May 26, 1911, at Helbing's for only 1,350 marks. At the second Leonhard sale (Munich, 1910) cups and saucers went for 40 to 100 marks, jugs from 80 to 250 marks. At the H. Emden sale

Fig. 351.—Large vase with black ground and painting in brown. Frankenthal, about 1780. Nymphenburg Palace, Munich.

just mentioned a complete breakfast-service (*solitaire*) with lozenge-shaped tray, excellently painted with scenes of animal and pastoral life in landscapes, went for 610 marks. Larger table services or larger pieces from them averaged before the war 40 to 50 marks apiece.

X. LUDWIGSBURG

Charles Eugene, Duke of Württemberg, was a lover of art and a lover of magnificence, a great spendthrift and epicure; and in the course of his long reign (1737–1793) he found ample time to enjoy life and indulge all his fancies. That he also must have a porcelain factory to adorn his table and embellish existence generally, need hardly be said. It was not difficult for him to obtain one. He had only to take over (in 1758) a private factory which had been running for a couple of years at Ludwigsburg, near Stuttgart. He found, too, a capable manager for it, in *Joseph Jacob Ringler*, who had previously worked at Vienna and Neudeck. Fortunately for the new factory, Ringler was no gad-about, as were most of the other "arcanists." He stayed at Ludwigsburg for no less than forty years, steadily defying the unfortunate situation of the factory; for there was not a trace either of porcelain earth or of fuel in the neighbourhood. The kaolin had to be brought from Hafnerzell, near Passau, the fuel also from a considerable distance. In order to give the factory an economical basis, it was, from 1763, carried on in conjunction with the faïence-factory mentioned in Vol. I.; the production of porcelain, we are told, was so costly that the richest merchants would have ruined themselves ten times over by it. Nevertheless, the Duke declared that it must be brought to the "most absolute perfection," and no expense was spared to comply with his order. A great improvement set in when the ducal residence was transferred to the palace of Ludwigsburg; in 1766 we find it employing 154 persons. But after the return of the Court to Stuttgart (in 1775) matters took a turn for the worse again; in 1776, there were only eighty-one workers employed. But Duke Charles did not think of giving it up on that account. He had, in the course of a journey that same year, visited Sèvres, and later the works of Wedgwood, and on his return ordered that the factory "*darf nicht in Abgang kommen.*" * Actually, it was both financially and artistically on the verge of succumbing to the competition of French porcelain and English earthenware, even while Duke Charles was still alive; and on his death, in 1793, its decay proceeded with rapid strides under the changing governments of the next decade. In vain did the Elector Frederick, afterwards king of Württemberg, strive to intervene, by calling in French workmen and by other measures. A certain improvement did, it is true, take place, but a relapse followed, and in 1824 it was decided to liquidate the undertaking.

The porcelain of Ludwigsburg, as porcelain, is inferior to that of the other German factories. It is never white like that of Meissen; even that of the best period is greyish and faulty, with an irregularly flowing glaze. But it seems to have had an advan-

* Must not be allowed to fall into decline.

tage as a plastic material in being uncommonly cohesive, thus permitting the production of articles of unusually large size. An eye-witness, writing in 1764 from the palace of Ludwigsburg, has described a table decoration, with numerous figures, rising from a porcelain basin 17 feet long by 11 feet broad, while other eye-witnesses also confirm the presence in the then new residence of "*morceaux d'architecture pour la décoration des desserts d'une grandeur énorme.*"

Fig. 352.—"Apollo candlestick." Plain white porcelain. Ludwigsburg, about 1760. Altertümersammlung, Stuttgart.

The plastic advantages of the porcelain earth naturally also led to its being used especially for figures on a smaller scale, and in this sphere Ludwigsburg produced sets of pieces and single works which, like the suite of vases representing the Four Seasons (in the Altertümersammlung, Stuttgart), are fully comparable with those of the other factories, most of them belonging to the Rococo period, the style of which was far more favourable to porcelain modelling than was that of Neo-classicism. Rococo reigned only a few years unchallenged at Ludwigsburg, where it was cultivated by *Johann Gottfried Trothe*, director from 1758 to 1762, and also by *Gottlieb Friedrich Riedel*, who came from Frankenthal in 1759, and finally by *Johann Göz*, who was the first head "repairer" (*Oberpoussierer*) at the factory. All that is known of the work of Trothe consists of sketch models for watchstands in the Rococo style, a specimen of which is to be found, for instance, in the Schlossmuseum, Berlin. Riedel left behind him not only engravings of ornament, which were used in many factories, but also drawn sketches for tureens and other objects, likewise in excellent Rococo style. But Göz was certainly the leading man in respect of figure modelling, so that

Fig. 353.—Spring. Group painted in colours. Ludwigsburg, about 1760. Altertümersammlung, Stuttgart.

it is perhaps to him that we owe—with some collaboration on the part of the others—the so-called "*Apolloleuchter*" (Fig. 352) and its counterpart, a "*Dianaleuchter*," with the remaining series of plastic works in pure Rococo, which Hans Christ, the latest authority on the figures of Ludwigsburg, has—somewhat boldly, by the way—grouped about the "modeller of the Apollo candlestick." This, like several other of these works, consists of a figure on a rococo base, the scrolls of which rise up about the figures and branch into candle sockets, *Laubengänge* (arcades, Fig. 353) or trees. The evident influence of Frankenthal in these works is easily explained by the participation of Riedel in their production.

FIG. 354.—Group of dancers. Plain white porcelain. Ludwigsburg, about 1760. Altertümersammlung, Stuttgart.

Riedel, who was born in Dresden in 1724, had worked at Meissen from 1743 to 1756, then for a short time at Höchst, and from 1757 to 1759 at Frankenthal, before moving to Ludwigsburg. In 1779 he settled as an engraver at Augsburg and died there in 1784. The collection of engravings at Stuttgart includes his drawings in Indian ink for porcelain, and from these it can be seen that he not only made sketches for tureens, *pot-pourri* jars, cruets and other porcelain with plastic decoration, but also for independent plastic work, figures, groups and terminal figures (the last-named occur in porcelain in the Altertümersammlung, Stuttgart). It is therefore not improbable that he, together with Göz, is responsible for a well-known dancing group on a rococo base, of the earliest period of Ludwigsburg, the theme of which—two male dancers, each bending towards and crowning a female dancer in the centre—was presumably drawn from the French ballet of the Duke (Fig. 354). Other dancing figures, apparently contemporary with these, such as two in the Seligmann Collection sold at Munich in 1917, are in the same rather stiff

FIG. 355.—Johann Jacob Louis: parrot. Painted in colours. Ludwigsburg, about 1765. Altertümersammlung, Stuttgart.

style as regards the treatment of the figure, but stand on more regularly-shaped pedestals, which cannot be ascribed to Riedel. They are thus probably the work of Goz alone, or of *Johann Jacob Louis*, who succeeded him as chief *Poussierer* at the factory.

Fig. 356.—Johann Jacob Louis : Turk with horse. Group painted in colours. Ludwigsburg, about 1765. Altertümersammlung, Stuttgart.

Louis, who was working at Ludwigsburg from 1762 till 1772, had the commendable habit of marking his work, as a rule, with an L scratched into the paste, and we have therefore been able to ascribe to him with certainty a series of the best animal figures produced by the factory, including a parrot (Fig. 355), a cockatoo, a group of blue-tits, and various quadrupeds, often represented as fighting with one another. We find his mark also, however, on figures, as, for instance, on one of the dancing-girls just mentioned, on a base of regular form, and also on a Turk leading a horse (Fig. 356) and a counterpart to the same, a Turk with a rearing stallion. Whether he also executed a fine group of a gentleman and lady at a spinet (Fig. 357) must for the present be left undecided. The same applies to a series of figures from the street and the life of the people (Fig. 358), which up to now have been ascribed to the so-called "*Modelleur der Volkstypen*," and also to a number of quite small representations of booths and figures from a fair or market (the "Venetian Fair"[14]), and lastly to some Chinese figures (Fig. 359), which are probably somewhat earlier, and remind one vaguely perhaps of Bustelli. In mentioning this name here, it is not our intention to contribute to the legend spread by Balet and also by others as to a great artist, "Pustelli," supposed to have worked at Ludwigsburg, who would—if it were so—be identical with the Bustelli of Nymphenburg. There is

Fig. 357.—Cavalier and lady with spinet. Group painted in colours. Ludwigsburg, about 1760–1765. Altertümersammlung, Stuttgart.

documentary evidence to show that the latter was invited to apply for a post at Ludwigsburg; but there is no proof whatever of his ever having worked there.

Hans Christ has attributed the Chinese figures we have men-

FIG. 358.—Drinking innkeeper. Coloured statuette by the "Modeller of the Popular Types." Ludwigsburg, about 1765. Altertümersammlung, Stuttgart.

FIG. 359.—Chinese dancers. Group painted in colours. Ludwigsburg, about 1760. Altertümersammlung, Stuttgart.

tioned, conjecturally, and apparently without adequate reason, to *Domenico Ferretti*. This artist came originally from the region of Lake Como, and he had taken part, as a sculptor, in the decoration of the residency at Stuttgart and the palace at Ludwigsburg before beginning to work for the porcelain factory in 1764. In him we have an early representative of the classical tendency which was soon here to reign supreme. A number of his works in porcelain have been easy to identify, inasmuch as they are more or less adaptations on a smaller scale of his works in stone. This applies to his river-god and river-nymph (Fig. 360), and also to several of his groups, such as an Adonis with the wild boar, Latona with her children, Mars in the smithy of Vulcan, Apollo and Marsyas, Venus with Vulcan, and finally a Good Samaritan.

FIG. 360.—Domenico Ferretti: river-nymph. Group painted in colours. Ludwigsburg, about 1765. Altertümersammlung, Stuttgart.

But the artist who most of all gave Ludwigsburg its stamp of incipient classicism, and did so with the greatest talent, was *Johann Christian Wilhelm Beyer*.

On entering the factory, about 1762, he had at his back that universal schooling which was characteristic of so many eighteenth-century artists, having been both architect and painter before deciding, in Rome, to become a sculptor, in which capacity he entered the service of Württemberg in 1759. Two collections of engravings, "Österreichisches Museum" (Vienna, 1779) and "Die Neue Muse" (Vienna, 1784), which he himself published, with reproductions not only of his monumental works, but also of a series of his porcelain models, give a clear impression of his style. It agrees, as might be expected, with the age in which he lived and with his training (including his acquaintance when in Rome with Winckelmann, but also with Natoire, the Director of the French Academy there), inasmuch as it denotes a happy medium between the Rococo and the Antique, similar to that attained by Wiedewelt in Denmark. Among the productions of the Ludwigsburg factory there are several groups and figures which more or less remind one of Beyer, but nevertheless lack one or other essential feature of his style. Whether they are early works by Beyer himself, in which his style had not yet reached maturity, or are to be assigned to others who merely came under his influence, it is not possible to say. But where his style is mature, he is easier to recognise than anyone else. The slender litheness of his figures, their French tendency to contorted attitudes, their Italian tendency to counter-

FIG. 361.—Beyer: Cupid and Psyche. Group painted in colours. Ludwigsburg, about 1765–1770. Altertümersammlung, Stuttgart.

FIG. 362.—Beyer: Mourning Artemisia. Statuette painted in colours. Ludwigsburg, about 1765–1770. Altertümersammlung, Stuttgart.

FIG. 363. —Beyer : Satyr kissing a Bacchante. Group painted in colours. Ludwigsburg, about 1765–1770. Altertümersammlung, Stuttgart.

poise of movement, their German inclination to self-contemplation —all this is his own, for all that he composed his figures to a large extent from the antique or illustrations of the antique (Montfaucon), and makes him one of the most personal artists who has ever devoted himself to porcelain modelling. His subjects were mostly chosen from Græco-Roman mythology, but he was by no means equally successful with all of them ; he is vastly more interesting when dealing with the Dionysiac section of the Græco-Roman divinities than when he turns his attention to the Olympian. And it is not only his Athena, Venus and Cupid, and Cupid and Psyche (Fig. 361), his Muses and Graces, his mourning Artemisia (Fig. 362) and his Ceres that can be somewhat banal in their antique draperies ; the same applies to his allegories also, such as the " Abundantia," the " Veritas " and " Libertas." It is quite otherwise, however, with his Bacchanalian figures, male and female, embracing and crushing grapes and seeming as if created for the glorification of wine at some princely table (Figs. 363, 364). In these, it is not the antique, but life, that moves in the beautiful lines. The same applies to his well-known representation of a fisher-

FIG. 364.—Beyer : Satyr and Bacchante. Group painted in colours. Ludwigsburg, about 1765–1770. Altertümersammlung, Stuttgart.

woman and its somewhat duller counterpart, the fisherman. Beyer is even more original in his famous suite of the so-called "Musical Solos" (Figs. 365, 366), figures of men and women seated or in lounging attitude, each in a pose of plastic beauty intent upon the playing of some instrument (three specimens in the Samuel Collection at the Kaiser Friedrich Museum, in Berlin; other isolated examples scattered in various places, including the Victoria and Albert Museum). True, they are slightly coquettish in their character, not least the male figures, in the way in which they bare their breast through an open shirt, or a leg above a stocking that has slipped down. But the breast and legs, like the bosom and arms of the female musicians, are so beautifully modelled that one can readily forgive their coquetry. The feminine grace of pose in the whole series, which we find again in works by Beyer of similar style, such as a "Woman drinking Chocolate" and a "Woman pouring out coffee," is, however, naturally most attractive in the female figures, and the best of these may perhaps be said to be among the most graceful creations in the whole field of German porcelain modelling.

FIG. 365.—Beyer: spinet-player. Statuette painted in colours from the suite of *Musiksoli*. Ludwigsburg, about 1766–1770. Altertümersammlung, Stuttgart.

FIG. 366.—Beyer: player on the French horn. Statuette painted in colours from the suite of *Musiksoli*. Ludwigsburg, about 1766–1770. Altertümersammlung, Stuttgart.

Beyer only remained at Ludwigsburg until 1767, when he left to become painter and "*Statuarius*" to the Court at Vienna, where he assisted in decorating with sculpture the park of Schönbrunn. One of his colleagues in this undertaking was *Joseph Weinmüller*, who had also formerly been employed at Ludwigsburg, and has been credited, on doubtful grounds, with a Hercules fighting the Nemean lion, an

FIG. 367.—Johann Heinrich Schmidt: vase of plain white porcelain. Ludwigsburg, about 1780. Altertümersammlung, Stuttgart.

FIG. 368. Johann Heinrich Schmidt: memorial column. Painted in colours. Ludwigsburg, about 1780. Kunstindustrimuseum, Copenhagen.

Omphale, and some few other works from the factory. A great part in the operations of the latter has been attributed to *Pierre François Lejeune*, who was *premier sculpteur* at the ducal Court, and in that capacity executed a series of sculptures for the residency at Stuttgart and the palaces of Ludwigsburg, Monrepos and Solitude. Some few of the figures which he executed here in stone he afterwards adapted more or less freely in porcelain, as, for instance, some groups of children representing the Seasons, a nymph and others. By comparison with these, other figures and groups from the factory have also been attributed to him. But while the dispute as to "Pustelli" among the learned German porcelain experts seems at last to have died down, ending with a defeat for the adherents of that idea, the Lejeune controversy is still being discussed. Balet has advanced him, at the expense of Beyer, to a prominent place in the factory, by ascribing to him, among other works, its "Musical Solos," and in connection therewith the "Woman Drinking Chocolate" and the "Woman pouring out Coffee." Others, like Schnorr von Carolsfeld, have gone to the other extreme, denying him any share in the porcelain modelling of Ludwigsburg.

There seems, on the other hand, to be something like unanimity with regard to *Johann Heinrich Schmidt*, who was head "repairer" at the factory from 1774. To him are ascribed, among other things, two white vases with four supporting figures

to each (one in the Grassi Museum at Leipzig, both in the Altertümersammlung at Stuttgart, Fig. 367), as also a pair of oft-repeated well-balanced memorial columns, with a wreath being placed on it, in the one case by a young couple, in the other by two young girls (Fig. 368). From the still romantic and sentimental pseudo-antique period represented by these memorials it was, of course, only a few steps to the strictly academical pseudo-antique. This does not seem to have had representatives in the factory at Ludwigsburg, or is in any case represented there only by a couple of sculptors who otherwise worked outside the factory and only occasionally furnished it with models, namely, *Philipp Jacob Scheffauer* and *Johann Heinrich Dannecker*, the latter well known for his "Ariadne on the Panther." The contribution of the former to the plastic work of Ludwigsburg is practically restricted to a couple of portrait reliefs and a series of oval medallions with Apollo and the Nine Muses. To Dannecker we owe, besides some groups of children with the far from uncommon designation of "The Seasons," a statuette of a young girl seated, with a dead bird in her outstretched hand. When we say that these works date from about 1790–1795, this is virtually—as the reader will long since have discovered—as much as to say they were executed in biscuit. That this material was at that time greeted with enthusiasm is doubtless due not only to its resemblance to the white marble which was the favourite of the age, but also to the colours, sometimes garish,

Fig. 369.—Tea-pot with scale-pattern in relief and flowers painted in colours. Ludwigsburg, about 1768–1770. Kunstindustriemuseum, Copenhagen.

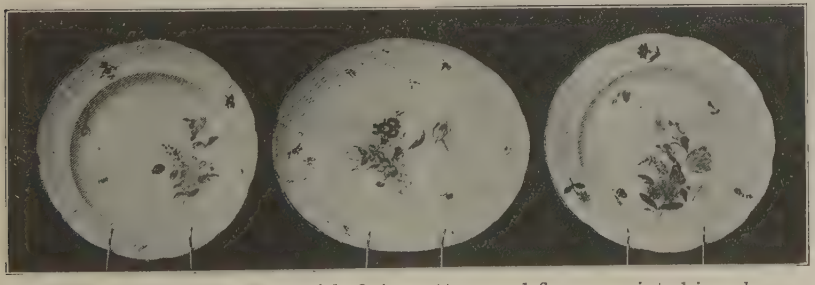

Fig. 370.—Dish and plates with *Osier* pattern and flowers painted in colours. Ludwigsburg, about 1760–1770. In private possession in Berlin.

sometimes over-delicate, with which porcelain figures were painted almost everywhere after the Rococo, with its refined sense of colour, had died out. Even in the case of Ludwigsburg figures

of the best period, that is, from 1760 to 1770, the same view holds good. In them also large portions are often left unpainted, the draperies patterned on a light ground, the nude only lightly tinged with a pink that has a brownish cast. Hair, beard, feathers, etc., are treated with the brush in the sharp manner of the draughtsman rather than of the painter. The favourite colours of Beyer in draperies are a delicate lilac, a subdued violet and a soft pink. Stronger colours were, however, also used in his time, but have for the most part a dull appearance in comparison with the light and thin colours in the nude which have amalgamated beautifully with the glaze.

FIG. 371. -Tureen with birds painted in colours. Ludwigsburg, about 1760–1770. Erik Hasselbalch Collection, Copenhagen.

Later on, the application of colour becomes broader, darker and coarser, with an exaggerated reddening of cheeks, ears, knees and other prominent parts of the nude, until finally, in the last phase of porcelain modelling, it becomes a complete challenge to taste and artistic feeling. An enormous mass of material illustrates this development. For apart from the comparatively few figures and groups here mentioned in more or less proved association with the best artists of the factory, we have from Ludwigsburg hundreds (over 500 in all) of figures and groups, gods and allegories, pairs of lovers and cupids, hunters and peasants, shepherds and mechanics, fashionable figures and characters from the street, which for the greater part are as yet anonymous; they are, however, by no means always lacking in interest and merit, even though their average level artistically must probably be said to be somewhat lower than in the same class of figures from the other large German factories.

FIG. 372.—Jug with flowers painted in colours. Ludwigsburg, about 1760–1770. Landesgewerbemuseum, Stuttgart.

That "*Serenissimus grade an Figuren eine vorzügliche Freude*

hatte" * is plain to be seen in the Ludwigsburg production of "*Geschirr*" (ordinary wares). In the first place, the material here is neglected, full of firing flaws, dirty and grey in tone—

FIG. 373.—Vases with birds painted in colours. Ludwigsburg, about 1760–1770. In the former Royal Collection, Stuttgart.

defects which could be hidden under the colouring of the figures, but only to a slight degree by scattered flowers and other decoration on services and single articles. That the production of such wares ranked second at Ludwigsburg is also seen from the slight degree of artistic invention it displays. Among its few specialities, and not altogether a successful one, may be noted a scale-pattern in relief, over which scattered flowers were painted without any regard to the relief decoration itself (Fig. 369). Of relief patterns borrowed from elsewhere, the one most frequently found at Ludwigsburg was the *Osier* pattern (Fig. 370). Applied plastic decoration is found, as already noted above, on vases, urns, *pot-pourri* jars, inkstands, candlesticks, watchstands, etc. A little speciality of the Ludwigsburg forms is that they very often rest on moulded projecting supports (Figs. 371, 372), a further testimony to the above-mentioned remarkable cohesive quality of the porcelain earth used at the factory. As regards the painted

* That His Most Serene Highness was particularly fond of figures.

FIG. 374.—Vases with flowers painted in colours. Ludwigsburg, about 1760–1770. In the possession of H.M. the Queen of Holland.

decoration, it is a peculiarity of this factory that—presumably with a view to hiding as far as possible the flaws in the paste—it not merely filled, but often over-filled the surfaces with painting, with too large birds, for instance, probably from originals by Riedel (Fig. 373) or too large naturalistic flowers, the best of which were painted by *Friedrich Kirschner* (Fig. 374). In addition to flowers and birds, the factory also affected, until classicism killed the stock subjects of the Rococo, Boucher children (Fig. 375), Watteau scenes, Rugendas battle-pieces, and views of ruins or other landscapes, either unenclosed or at the most framed on the lower side only (Fig. 376). Together with such themes we often find, especially on the rims of dishes and plates, butterflies, gnats and other insects. Quadrupeds, on the other hand, are remarkably rare, seeing that not only Riedel, but another clever painter of animals (especially of horses), *Johann Friedrich Steinkopf* (born 1737), worked for the factory. We do not seem either to find any perceptible effect of the fact

FIG. 375.—Vase with children in the style of Boucher, painted in colours. Ludwigsburg, about 1760–1770. In the former Royal Collection, Stuttgart.

that *J. P. Danhofer* (see under Vienna) was one of the artists first engaged by the factory.

The Ludwigsburg mark consists of two C's placed back to back and intersecting, referring to Duke Charles (Eugene), generally surmounted by his crown. Among the many disputed points which arise in connection with this factory is also the question as to the meaning of the fact that the ducal mark is not always accompanied by the crown. Some writers, among them the ever-unfortunate Balet, regard the crown as a mark of quality. This is certainly erroneous; for it is sometimes lacking on the most irreproachable pieces. Moreover, the mark, both with and without the crown, was painted in underglaze blue, that is, at a stage when it was impossible to foresee how the specimen in question would turn out after the firing, let alone after painting. Only in very rare cases—doubtless only when the underglaze blue mark had been omitted by an oversight—was the mark painted in red over the glaze. An antler is sometimes found in conjunction with the intersecting C's, sometimes with an L, sometimes alone, either singly or three times repeated. Another L surmounted by a crown refers to Duke Ludwig (Eugen), and is only found on pieces of his period (1793–1795). Under King Frederick (1806–1810) the mark *F R* (Fredericus Rex) was introduced, surmounted by a royal crown; it is found both painted in red and gold and impressed. At the same time, there occurs, in overglaze red, the word *Louisbourg*. The last mark of the factory (from 1816 to 1824) was the crowned monogram W R (Wilhelmus Rex), generally applied in gold. In addition to these changing factory marks, marks of painters and moulders are often found of which, however, only very few have hitherto been deciphered.

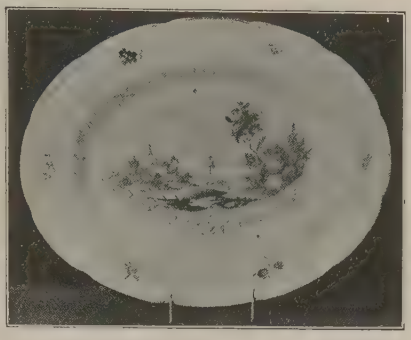

Fig. 376.—Dish with landscape painted in colours. Ludwigsburg, about 1760–1770. Collection of the Berlin Porcelain Factory.

Ludwigsburg porcelain did not, as a rule, before the war, fetch what would nowadays be called sensational prices, not even the groups, the sale value of which seems to have suffered from the uncertainty in determining the artists. Early pieces with plastic decoration fetched from 300 to 700 marks (£15–£35); thus at the Jourdan sale (1910) an inkstand with two cupids sold for 710 marks. For large groups, the highest price was about 3,000 marks (£150), for the musicians about the same. Other figures by Beyer, such as his Artemisia, Orpheus, Abundantia and Libertas, were still being sold at the Jourdan sale for a few hundred

marks. On the same occasion, a pair of vases 10½ in. high, with flowers in the style of Kirschner, went for 800 marks, a tray with six custard cups with flowers painted in purple, 340 marks, a *tête-à-tête* with festoons of flowers, 330 marks, an oval bowl with rococo-scrolled handles, rim moulded in relief and a river-scene in the middle, 310 marks. Even in the autumn of 1921, Ludwigsburg porcelain could still be bought of the dealers in Berlin and Dresden at prices which would approximately have corresponded to the foregoing if the German reichsmark had retained its pre-war value.

XI. THURINGIA

The small factories of Thuringia, after having long been altogether overshadowed by the larger German factories, have of late years received a consideration greater perhaps than they deserve from the European point of view. It is easy to understand, however, why both experts and collectors in Germany have devoted attention to them. For from a national point of view they are of considerable interest, not only as regards the history of industry and culture in that country, but also as regards the history of its art, since many of the productions of private factories express quite as much as those of the princely establishments the typical spirit and taste of Germany. That Thuringia in particular became the site of a dense accumulation of porcelain factories is doubtless due to the circumstance that the region was rich both in forests (for fuel), and in the raw materials for the manufacture itself, probably also, however, in some degree to the power of tempting example; for in contrast to most of the princely factories, the factories, chiefly private, in the Thüringerwald (the "forest-factories"—*Waldfabriken*—as they were called) became sound paying concerns, having their economic basis in the production of cheap, "useful" porcelain for the middle classes, involving a simpler technique than that of the large factories and naturally a less costly administration. The large factories had to purchase their "arcanists," and often found themselves saddled into the bargain with all the unreliability which seems to have been inseparably associated with men of that profession; the manufacturers of Thuringia, on the other hand, could mostly dispense with the vagabond arcanists, as they created their own technique independently of the great factories. The Thuringian factories were founded at a time when the secret of making true porcelain was no longer so great but that it was to be found described in books, while copies of recipes were in circulation everywhere. The faïence-manufacturers and glass-blowers of the Thüringerwald, previously acquainted with the arts of fire, could hardly fail to discover porcelain anew once their efforts were directed that way. This point is expressly noted by an expert, Franz Joseph Weber, who published a book in 1798 entitled *Die Kunst das ächte Porzellain zu verfertigen* ("The Art of making True Porcelain"), in which it is stated that Thuringia built its kilns in a simpler manner and compounded its materials in a different way from that followed at the factories of Meissen and Vienna.

The porcelain of the Thuringian factories is consequently often less white and pure in the paste than that of Meissen, Berlin or Vienna. It glaze is also often less clear and transparent than that of the large factories. But these faults are only pronounced during its first period. Later on, most of the places succeeded in producing a porcelain which, to the not over-critical eye, could

compete in technical respects with that of the great centres, while in the competition its cheapness in particular was naturally an advantage to it. So it came about that, just at the time when the great factories were finding themselves obliged to close down, the small ones in Thuringia were beginning to flourish. They lived so far on into the nineteenth century that they ended by losing all artistic character, and easily slipped into the category of the great industrial undertakings of the time.

FIG. 377.—Sauce-boat with flowers painted in colours on a ground of relief ornament. Volkstedt, about 1760–1770. Kunstgewerbemuseum, Frankfort-on-the-Main.

If we now consider the value of old Thuringian porcelain to international collectors—one might also say its artistic value generally—it must be said, at the outset, that this varies very greatly. None of the factories in Thuringia maintained on the whole so high a level of quality that all its productions are desirable objects. On the contrary, it must be admitted that only by search and selection of the very best that came from these factories would it be possible to create a collection of porcelain worth looking at, though even then it would not be in the least degree comparable with a carefully chosen collection of the productions of the larger factories. Not even the figures of the Thuringian factories can approximate to the corresponding works from Meissen, Frankenthal or Nymphenburg, Höchst or Ludwigsburg. But some of them had at their command quite skilful modellers, uniting humour and spirit with a modest degree of talent—artists whose representations, especially of life in town or country, often reveal a "*Bodenständigkeit*" or stay-at-home quality of conception which may frequently be quite as amusing as the often wearisome drawing-room air of the Rococo period pervading the figures from the great

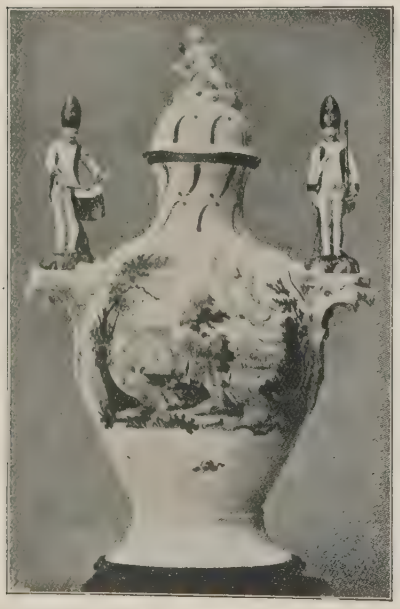

FIG. 378.—*Potpourri*-vase from a set of three pieces with landscapes painted in colours and applied figures on the handles. Volkstedt, about 1775. Budge Collection, Hamburg.

factories. Something of the same applies to no small portion of the "useful" porcelain from these small factories. It has no

FIG. 379.—Part of a *solitaire* with "Watteau scenes" painted in colours. Volkstedt, about 1770. Schlossmuseum, Berlin.

very festive character; but commonplace and unassuming as for the most part it is, it may yet be more pleasing to have in one's room than many a splendid specimen from the princely factories.

There are nine Thuringian factories whose history and productions have been so comprehensively described by Graul and Kurzwelly in their well-known authoritative book that there is little left for the writer of a handbook to do in this sphere beyond giving an extract of their work, supplemented by such examples as he himself has had occasion to test and find good as such. The nine factories in question are: Volkstedt—Kloster Veilsdorf—Gotha—Wallendorf—Gera—Limbach—Ilmeanu—Grossbreitenbach—Rauenstein.

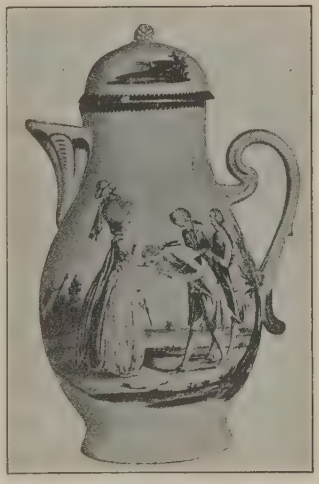

FIG. 380.—Coffee-pot from a service with figure-paintings in iron-red after Chodowiecki. Volkstedt, about 1780–1785. Hamburg Museum.

The factory at VOLKSTEDT (near Rudolstadt), which is still working at the present day, was founded by a one-time theologian named *Georg Heinrich Macheleid*. After first producing a soft porcelain, of which E. Zimmermann has found some examples in the palace at Arnstadt, he succeeded in finding out the secret of true porcelain, and by 1760 his experiments with this were so far completed that he was able to make application, on the part of a syndicate, to the Prince of Schwarzburg-Rudolstadt for a privilege for the establishment of a factory. In 1767, the privilege was transferred to *Christian Nonne*, who

managed the factory for thirty-three years from that date. During the whole of this period, the originally private undertaking was supported by the reigning princes of Schwarzburg-Rudolstadt, who, however, before long became shareholders, and finally sole proprietors of the business, so that in 1797 Prince Ludwig Friedrich was able to sell it to the husband of his sister, Prince Ernst Constantin of Hessen-Philippsthal. Two years later, however, it reverted to private ownership, being sold to two merchants, *W. Greiner* and *C. Holzapfel.* Its mark was at first the two pitchforks of the Schwarzburg arms, which, when crossed, had a not unwelcome similarity to the crossed swords of Meissen. In 1787, however, the Elector of Saxony complained, and Volkstedt then used the single pitchfork as its mark, retaining it until the erstwhile princely factory assumed the style of *Holzapfel & Greiner*, and adopted an R (Rudolstadt) as its mark. After various changes of proprietorship, the factory was divided, in the 'nineties of the past century, into three firms: "Eckert & Cie," "Karl Ens," and "Älteste Volkstedter Porzellan Fabrik." The last-named has achieved an unenviable reputation as the seat of production of all manner of porcelain forgeries.

FIG. 381. Shepherd, with dog attacking a goose. Group painted in colours. Volkstedt, about 1770. Hamburg Museum.

FIG. 382.—Relief portrait of the wife of Christian Nonne. Biscuit with glazed frame. Volkstedt, about 1785–1790. Grassi Museum, Leipzig.

Of the soft porcelain of Volkstedt, nothing is known up to the present but the above-mentioned pieces in the palace at Arnstadt, four cups, without handles, with decoration in the *famille rose* style.[16] The earliest hard porcelain from this factory is heavy in weight, only slightly transparent, of a cold grey tone, and impure in the glaze, besides being full of little bubbles and spots, scattered flowers being often used in an attempt to conceal these faults. Later on, the paste became white, lighter and more transparent, and the glaze cleaner, though it cannot be said that an absolutely irreproachable ware was ever attained. Artistic effort often made up for technical defects. Recognising the difficulty of producing a porcelain pure

enough to present large, smooth surfaces, it was found preferable to use relief surfaces and other plastic decoration instead, and in few places was there so complete an abandonment as here to

FIG. 383.—Slop-basin and cup and saucer with broadly-painted flowers on relief ground. Kloster Veilsdorf, about 1770. Kunstindustrimuseum, Copenhagen.

the plastic liberties and temptations offered by the rococo forms. The *Alt-Brandenstein* pattern was adopted, and perhaps also other Meissen *Reliefzieraten* which were particularly useful at Volkstedt, while at the same time the shapes were given a spiral twist, in order still further to avoid smooth surfaces. A good example of this is found in a sauce-boat (Fig. 377) which is to be seen in several museums and collections (at Cologne, Frankfort-on-the-Main, the collection of Dr. List at Magdeburg, Victoria and Albert Museum). Other typical examples of Volkstedt porcelain are some large *pot-pourri* jars with bracket-shaped handles supporting figures in the round. A splendid set of these vases (three), belonging to the Budge Collection at Hamburg (Fig. 378), is decorated with landscapes. Otherwise, polychrome flowers were the favourite motive of decoration. In addition to this, however, the factory also practised with skill not only landscape, but also figure-painting. A particularly fine example of what it could do in this direction is a *solitaire* executed for Princess Maria Sibylle of Schwarzburg-Rudolstadt, in the Schlossmuseum, Berlin, with Watteau scenes in somewhat pale colours enclosed by gilt rococo scrolls (Fig. 379). This service dates from about 1770; a coffee service in the Hamburg

FIG. 384.—Coffee-pot with broadly-painted flowers in purple. Kloster Veilsdorf, about 1770. Kunstindustrimuseum, Copenhagen.

Museum with figure-scenes in the style of Chodowiecki in iron-red (Fig. 380) is ten to fifteen years later, and shows that about 1780–1785 the factory was still maintaining a comparatively high artistic level. Only a few of its modes of decoration have been mentioned here; a price-list of 1795 describes many more,

Fig. 385.—Trays with two cups, painted with "Boucher children" in yellow monochrome. Kloster Veilsdorf, about 1770–1775.
Grassi Museum, Leipzig.

the most expensive of which were figures in gold on a blue ground, the cheapest in blue-and-white. The same price-list gives no fewer than ninety different figure-models in stock at the factory. Of these, only a few can now be identified by means of their marks, such as a shepherd playing the bagpipes with a dog attacking a goose at his feet (in the Hamburg Museum, Fig. 381). It is modelled with freshness and character, and stands fairly high above most of the other figures and groups which are, with more or less evident justification, attributed to Volkstedt by analogy with the few marked specimens known. The factory had a speciality of its own in painted or modelled portraits on a small scale, the former rectangular with fixed rococo frames in porcelain, the latter oval and in biscuit on a glazed ground and with glazed frame (Fig. 382). The British Museum has two maps in miniature painting, with rococo frames similar to those of the portraits. Small painted pictures of a landscape character, or with figure-scenes in the Dutch style, were also produced at this, the most versatile of all the Thuringian factories.

The factory at Kloster Veilsdorf, unlike the rest, came into being at the desire of a prince. Its founder was Prince Friedrich Wilhelm Eugen of Hildburghausen, and its first arcanist *Johann*

Hermann Meyer. Its privilege dates from 1765; but under its princely proprietor it seems to have ventured to begin operations before this was issued. In 1769 it employed fifty persons; despite all privileges, however, it was always working at a loss. In 1795, on the death of the prince, it passed to his heir, Duke

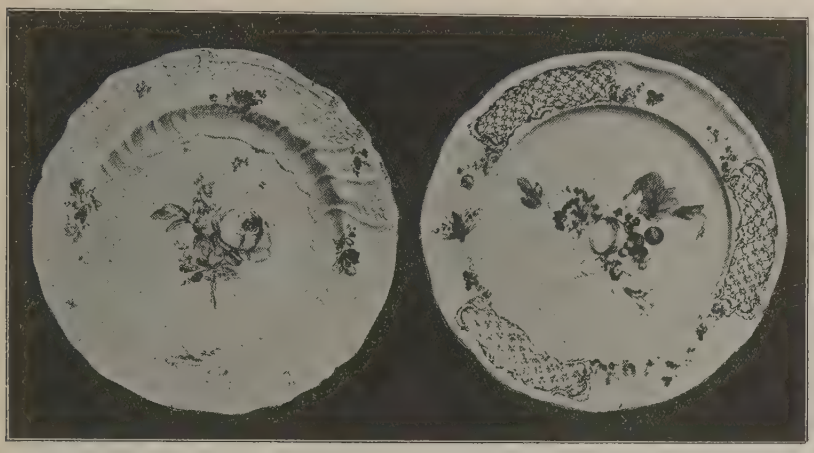

FIG. 386.—Two plates with *Neu-Brandenstein* pattern and floral trellis respectively on the rim, painted with flowers in colours. Kloster Veilsdorf, about 1770–1775. Thüringermuseum, Eisenach, and Schlossmuseum, Berlin.

Frederick of Saxe-Altenburg, but on his declining to recognise this part of his inheritance, it was sold. The purchasers were *Gotthelf Greiners Söhne*, of Limbach, in conjunction with the firm of *Friedrich Christian Greiner*, of Rauenstein. Until 1822 the factory remained in the possession of the Greiner family. After that time it changed hands several times, and was ultimately formed into a limited company, which is still in operation.

Of all the products of the Thuringian factories, those of Kloster Veilsdorf are the finest and most distinguished. They show plainly that the princely proprietor was constantly taking steps to provide his factory with the best of models. The most characteristic, the most easily recognisable of the porcelain of this factory is decorated with large flowers, painted with free or rather sweeping strokes on stalks as fine as thread (Fig. 383). Predominant in these flowers (which, by the way, are also found in purple only, see Fig. 384) are a reddish-violet colour, a purple, a yellow, an iron-red and two kinds of somewhat coppery green. Two trays with two cups in the Grassi Museum at Leipzig are decorated with Boucher children in yellow monochrome (Fig. 385). In services (or at any rate on plates) the *Neu-Brandenstein* pattern occurs, and also a flowered trellis in relief (Fig. 386). A rim decoration often found on Kloster Veilsdorf porcelain is a green border, with a quarry-pattern in violet and edged with small rococo scrolls in the same colour (Fig. 387). For the rest, we find practically all the

Meissen motives, from *chinoiseries* after the style of Herold to figure-subjects in the manner of Teniers or Watteau. In addition to yellow monochrome, the factory also used dark brown, pink, violet and grey. It did not display any great fertility of invention in regard to forms. With its less faulty porcelain, it preferred, in

Fig. 387.—Jug and slop-basin with figure-paintings and with green borders diapered in violet and edged with small rococo scrolls in the same colour. Kloster Veilsdorf, about 1770–1775. Kunstindustrimuseum, Copenhagen.

contrast to Volkstedt, quiet shapes with smooth surfaces. From about 1780, the neo-classical urn shapes, with their medallions and festoons, and handles in the form of heads or masks, made their entry on the scene here as elsewhere.

The usual mark on "*Geschirr*" (vessels) from Kloster Veilsdorf is the monogram CV; more rarely, the two letters may be found written separately. By lengthening the V of the monogram it was possible here also to attain that unfair superficial resemblance to the Meissen mark illicitly aimed at in many places. Occasionally, indeed, this mark was positively forged; in 1782, for instance, a whole case of porcelain from this factory was confiscated at the New Year fair at Leipzig, on the ground that its contents bore the mark of the electoral crossed swords. The usual mark of the factory is virtually always painted in underglaze blue. In 1797 it was superseded by a clover leaf.

While practically all "*Geschirr*" from the factory is marked, its figures are, as a rule, unmarked, and therefore difficult to identify. So far as they are marked, or can be identified by analogy (some are probably confused with those of Fulda), they are on the whole inferior to the other porcelain of the factory. The exceptions are but few, such as, in the museum at Eisenach, a seated Venus (?) with outstretched hand (Fig. 388), somewhat remarkable for its breadth and boldness of style; in the O. Blohm

Collection at Hamburg a Venus lying down with Cupid; in the Grassi Museum, Leipzig, a finely composed group of a cupid having enchained two women (Fig. 389); in the Kunstgewerbemuseum at Weimar a walking-stick handle with a charming female half-figure. The last-mentioned piece should perhaps be said to be recognisable as the work of Kloster Veilsdorf from the lozenge-pattern on the back of the half-figure, just as other figures from the factory are best recognisable by the little flowers in iron-red with which the dresses are patterned. But there are many others, gods and goddesses, genre figures from life and characters from the Italian comedy, which are only ascribed to the factory on the grounds of peculiarities of style which may at times be difficult to discern. Several of these figures are only highly inferior copies of Meissen originals; many are so clumsy and lifeless that one cannot but hesitate to believe they could have been executed at the finest of the Thuringian factories.

Fig. 388.—Venus (?) enthroned. Statuette painted in colours. Kloster Veilsdorf, about 1775. Thüringermuseum, Eisenach.

Among the plastic productions quite certainly made there, the best is perhaps a bust, treated in an extremely lifelike manner, in the Schlossmuseum, Berlin (another specimen, if we remember rightly, being in the Moritzburg, at Halle), representing the founder of the factory, Prince Eugen (Fig. 390). It is attributed to Franz Kotta, and, according to Schnorr von Carolsfeld, traces back to an original by the Court sculptor Döll at Gotha.

The factory at Gotha was founded as an entirely private undertaking, but was probably from its first day of existence under the unofficial protection of the Court there, with which its founder, the Oberhofmeister and Kammerpräsident *Wilhelm Theodor von Rotberg*, was closely associated. The factory seems to have been in existence as early as 1757, but in the most modest form; in 1767 it was transferred to other premises and enlarged, but it was only after three skilful artists, *Christian Schultz*, *Johann Georg Gabel* and *Johann Adam Brehm*, had been engaged there that it really began to flourish. Ten years later these three men took over the factory on a lease. In 1802 it was taken over by Prince Augustus of Gotha, but the three lessees above mentioned were retained, though with the addition of a fourth, *Egidius Henneberg*, valet to the prince, as their equal. From 1813 to 1834, the last-

named had the sole management of the factory, which remained in his family until 1881, when it passed into the possession of the Gebrüder Simson.

The fact that it came under the management of three artists as early as 1772, and from 1782 was carried on by them for their own account, proved a determining factor as regards the character of its output. Of the three, Brehm was both painter and modeller, Gabel, a pupil of the elder Tischbein, painted landscapes and figures, while Schultz specialised in flowers. In 1796 the factory had twelve painters, in 1803 it still had thirteen (out of a staff of thirty-eight). These figures explain how it is that Gotha porcelain is the most carefully decorated of all Thuringian porcelain. Its paste is light and transparent, fine and pure, the glaze soft, easily distinguishable from that of the other factories by its creamy-yellow colour. It is only in very early specimens with the factory mark that the technique leaves anything to be desired—a great deal, indeed. For they are of an earthenware-like material with a brownish or grey glaze.

Fig. 389.—Two women enchained by Cupid. Group painted in colours. Kloster Veilsdorf, about 1775. Grassi Museum, Leipzig.

In the earliest works of Gotha, such as a tea-caddy in the Schlossmuseum at Berlin (Fig. 391), the Rococo style still prevails. It was rapidly superseded, however, by the smoother and purer shapes of the Louis XVI. style, as interpreted by Fürstenberg or other German factories. Gotha does not seem to have turned out large services; it did, however, devote itself to breakfast or other services for one or two persons, which were executed with quite unusual care. Figure decorations in the style of Watteau or Nilson, and *putti* in that of Boucher, were painted here sometimes in natural colours, sometimes in blue, red or yellow monochrome. Among the handsomest productions of the factory in this category is a *déjeuner* with pastoral scenes in polychrome, in the Kunstgewerbemuseum at Weimar (Fig. 392), and another with Boucher children in iron-red in the Kunstgewerbemuseum at Cologne. Gotha also excelled in flower-painting; one of its specialities was flowers in gold, or

gold in combination with silver. The best representative of this class is a coffee-service in the Hamburg Museum, with a coffee-pot of uncommonly pretty shape, here reproduced (Fig. 393). The blue of the factory was not so good, being muddy in tone, as may be seen, for instance, in pieces from services painted with scale-pattern and flowers respectively in the Grassi Museum at Leipzig.

From about 1790 onwards, the pastoral scenes, cupids and flowers on this porcelain give place to landscapes with ruins painted in iron-red or in brown over brown (Fig. 394), and gold-bordered medallions with antique profile heads painted *en grisaille*. At last the factory carried its antique tendencies to the extent of imitating the red-figured Greek vases, using the work of Hamilton as a guide.

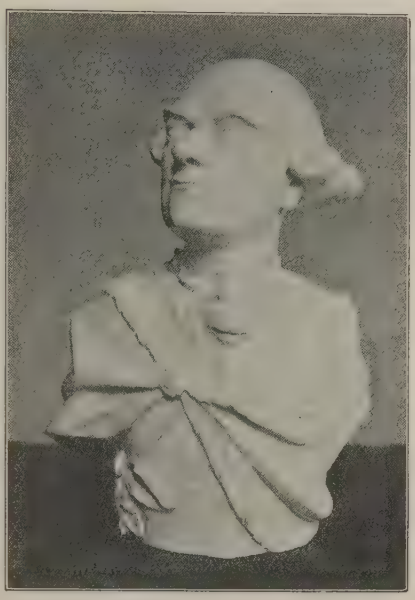

FIG. 390.—Portrait bust in biscuit of Prince Eugen of Hildburghausen. Ascribed to Franz Kotta. Kloster Veilsdorf, about 1780. Schlossmuseum, Berlin.

The Gotha factory was by no means equipped for mass production; and few others were so well able to give particular care to the execution of occasional work specially ordered. No cup with silhouette portrait could be more finely painted, or with more devoted attention, than one in the Grassi Museum at Leipzig, while its surprisingly early date (1763) shows that it must have been one of the first of its kind. As may be seen, for instance, from a cup in the British Museum, Gotha occasionally placed a silhouette portrait on a gold ground. Cups with silhouettes in reserve in white on a pink ground were also made at the factory, as also with portraits and local landscapes in natural colours. These memorial cups from the Gotha factory have nothing new or independent about them; and the same may be said of its vases, the shapes of which were for the most part borrowed from Fürstenberg. But all such work from the great factories seems, as a rule, to have been turned out in businesslike fashion, whereas the productions of Gotha in this class often have a touch of individuality about them.

The impression one forms of this factory as a refuge for more than ordinarily well-schooled painters accords well with the fact that no instance is on record of its having produced coloured figures. Its early adoption of the antique style, on the other hand, brought with it a propensity for the marble-like biscuit, which it

used both for busts and for mythological figures. In both categories it copied models from elsewhere with the ingenuousness of the period. Its busts of Roman emperors and classical philosophers were taken from Fürstenberg originals. A statuette of a seated Venus wiping her feet after a bath is, according to information furnished by Kurzwelly, a faithful copy of a bronze by Adriaen de Vries, in the museum at Brunswick.

Fig. 391.—Tea-caddy moulded in relief and painted with flowers in colours. Gotha, about 1770. Schlossmuseum, Berlin.

The mark of the Gotha factory was for a long time merely an R (the initial of its founder, Rotberg), always painted in underglaze blue save in the rare cases when it is impressed in the paste. From about 1790, the mark was changed, for greater distinctness, to *R.g.* or *R—g.*, likewise in blue under the glaze. From 1805, the factory marked its wares *Gotha* or G. The *Gotha* mark, which is always in italics, occurs in black and iron-red. The G mark is sometimes in underglaze blue, sometimes in black, iron-red or yellow. Circular marks with the inscription "Porzellan Manufaktur Gotha" or with a hen on a mound, and the word "Gotha" are only found on later productions of the nineteenth century.

The founder of the factory at Wallendorf was *Johann Wolfgang Hammann*, residing at Katzhütte, who, in 1762, succeeded, with the aid of some arcanists, in producing true porcelain. He could not, however, obtain a privilege for establishing a factory in the Schwarzburg territory, and was therefore obliged to look out for a site elsewhere. He selected for the purpose the estate of Wallendorff in Coburg-Saalfeld. With a small syndicate, in which two cousins, *Johann Gottfried Greiner* and *Gotthelf Greiner*, were included as experts, he set up his factory here in 1764, and after his death it remained in his family for many years. Then, after repeated changes of ownership, it was formed into a limited company in 1897.

Wallendorf porcelain is light and transparent, but not even in its best quality is it pure white. The glaze is thick, and never entirely colourless, always with a yellow or grey cast. The blue of the factory is blackish, its other colours are somewhat dull. Its specialities were brown glazes and deep black or deep blue

(Fig. 395), in which polychrome painted medallions were left in reserve. The mark of the factory was a W, with the outer strokes on either side shortened as far as possible, so as to give a superficial resemblance to the crossed swords of Meissen. After a protest on the part of Saxony against this procedure, a more honest form of

FIG. 392.—*Tête-à-tête* with pastoral scenes painted in colours. Gotha, about 1770–1780. Kunstgewerbemuseum, Weimar.

W was introduced. The mark thus affords in some few cases a certain amount of guidance as to the age of individual specimens. For the rest, the pieces can, of course, be dated approximately by the form and the mode of decoration. The rococo forms, after originals from Meissen, Berlin and Nymphenburg, are here, as always, the oldest. Among the earliest work of the factory are undoubtedly also pieces decorated with *chinoiseries*; blue-and-white useful ware, however, continued to be decorated with Chinese designs far on into the nineteenth century. Polychrome flowers and birds do not seem to have played so great a part in this factory as in nearly all others, though they are found, as, for instance, on a pretty jug in the Germanisches Museum at Nuremberg. In the 1780's painting in purple was much in favour; ten years later the fashionable colours here, as nearly everywhere else, were dark brown, grey and black, which were used for landscapes with ruins, altars and the rest of the sentimental themes of the age. A speciality of the factory was the manufacture of pipe-bowls, another "*Türkenköpfchen*," that is, little cups without handles, like those which were exported wholesale from Meissen and Vienna to Turkey. The figure-modelling of Wallendorf is among the poorest in Thuringia. Its clumsy shapes are most tolerable in the bold present-

ments of peasants and citizens (Fig. 396), of which the factory produced a long series. But in figures such as Kronos, Diana, Mercury and an Apollo with his lyre, which have been attributed, presumably with sufficient reason, to this factory, it is markedly evident that in artistic respects it was at a fairly low level.

Fig. 393.—Coffee-pot with flowers in gold and silver and borders in gold and underglaze blue. Gotha, about 1780. Hamburg Museum.

The factory at Gera was founded in 1779 by *Johann Gottlob Ehwaldt* and *Johann Gottlieb Gottbrecht*, but was bought immediately afterwards by the two brothers *Greiner*, Hofkommissar Georg Wilhelm and Hofmaler Johann Andreas, the latter of whom was at that time assistant at the Volkstedt factory, but secretly offered himself as interested in the new project. On representations being made to him in this connection, he suggested to the old factory that it should become part owner of the new one, and this proposal being accepted, the factory at Gera became for a few years a kind of branch of the Volkstedt establishment. From 1782, however, it regained its independence, and prospered well thereafter, in spite of disputes in the Greiner family and many technical difficulties.

As was to be expected from its late date of foundation, its shapes are for the most part in the antique style. It is difficult, however, to get a real survey of its production (Fig. 397), even when one knows several samples of the same. In one way it was capable of everything, in another of nothing, inasmuch as its material was very poor. A speciality, not, however, confined to this factory alone, was the painting of the porcelain to imitate the grain of wood, with accompanying representation of an engraving in red print, made to appear as if stuck on or nailed to the wood. Silhouettes were likewise painted, as also portraits and landscapes in natural colours (the last-mentioned also in purple)—all for the most part on those souvenir or "keepsake" loving-cups and saucers which were a leading article at this factory, as they were at Gotha. In blue-and-white, all the well-known patterns were used, scale-pattern, *Zwiebelmuster* ("onion") and "German" flowers. A pretty piece of blue-and-white porcelain from Gera is a four-sided dish in the Grassi Museum at Leipzig with incurved corners to

the partially-perforated vertical rim, painted with blackish-blue flowers. Another conspicuously charming specimen is a cup in the British Museum with turquoise ground and—in reserve upon it—a view of Gera in purple. A covered cup with festoons of flowers in purple, in the same museum, is also of fine quality. Up

Fig. 394.—Portions of a breakfast-service with views of ruins in dark brown or iron-red. Gotha, end of 18th century. Various German collections.

to the present only a few figures from this factory have been identified, as, for instance, a series of musicians in long coats, a series of rustic figures and cavaliers on rococo pedestals, and a reproduction of the Meissen Crucifixion group, also copied by Limbach. Some figures of classical deities, represented in the Grassi Museum at Leipzig by Jupiter and Juno, are of a later date. There is also at the same place a group of Indians. Neither this nor the others, however, can be said to be of any real interest.

The mark of the Gera factory was from the very first a G in blue under the glaze. It often resembles the late Gotha mark, and may in certain cases also recall that of Gotzkowsky. The name *Gera* written in full, mostly in red and underlined, is found on late wares. Blue-and-white Gera porcelain was, in the 1780's, not infrequently marked with the swords of Meissen, with or without a dot. It is distinguishable from the originals by the poor quality of the porcelain.

Like Macheleid at Volkstedt, so also the oft-mentioned *Gotthelf Greiner* at Limbach succeeded in producing genuine porcelain without the aid of any "arcanist." But while Macheleid soon relinquished his efforts to improve his porcelain, Greiner remained true to his craft. No sooner had he ensured the existence of the Limbach factory, than he set to work with stubborn energy to get a new factory going in the neighbouring town of Grossbreitenbach, only to take over on lease soon after a third factory, that of Ilmenau. Five sons inherited his interest, and in 1800 added the factory of Kloster Veilsdorf to the rest. It is easy to understand that Gotthelf Greiner is honoured in the Thüringerwald as a kind of father of the porcelain industry in the country.

After having founded the factory at Wallendorf, in association with Hammann, in 1764, Gotthelf Greiner retired in 1772 to Limbach, where he had a glass-works. The times being bad for

FIG. 395.—Jug with black ground and cups and saucers with dark blue ground and medallions painted in colours. Wallendorf, about 1785–1796. Grassi Museum, Leipzig.

this, however, he sought a concession for a porcelain factory, which he at once got well under way. After carrying on this undertaking for twenty years, he retired from it in favour of his five sons, who continued the business under the style of Gotthelf Greiners Söhne. The first mark of the factory was LB in monogram, or two crossed L's with a star below, and bearing a slight resemblance to the Meissen (Marcolini) mark. In most cases, the monogram mark is in purple or iron-red, more rarely in black. The crossed L's are found chiefly on blue-and-white porcelain, and are then painted in underglaze blue. They also occur, however, now and then in purple. When a conflict arose with regard to the attempts of the Thuringian factories to imitate the Meissen mark, Gotthelf Greiner was implicated. He then promised for the future only to use a clover leaf as a mark at all his factories. As we have seen, this was also used from 1797 at Kloster Veilsdorf after his sons had acquired that factory. In the case of porcelain with the clover-leaf mark of about 1800, it is therefore often difficult to say to which of the Greiner factories it should be assigned.

FIG. 396.—Town lady.—Statuette of plain white porcelain. Wallendorf, about 1790. Schlossmuseum, Berlin.

As far as can be judged, Limbach, until about 1800, produced only modest "useful" porcelain for middle-class buyers, with a distinctly popular style of decoration. Blue-and-white was the

daily bread of the factory. Older wares with finer painting are very rarely met with. Price-lists of 1810 and 1812 show that the factory at that time still confined itself to the production of

FIG. 397.—Gera porcelain, about 1780–1811. Various German collections.

cheap wares, and did not enter into competition with Volkstedt, Gotha and Kloster Veilsdorf with more artistic work. In technical respects, on the other hand, the factory stood fairly high. Its earliest porcelain is, like that of Gotha, slightly yellowish, but less highly glazed. In the Empire period, the glaze becomes clearer. The body is fine and white. Until about 1790, the most common forms of decoration seem to have been landscapes and flowers in purple, and flowers in natural colours (Fig. 398). The landscapes, in which buildings and figures are often introduced, are rather roughly painted, nor are the flowers done with particular care. In purple, the factory imitated the Japanese chrysanthemum pattern of Meissen—figure-painting is rare. In the Empire period, and further in the Biedermeier period,[17] the factory took up painting in gold to a considerable extent, as also portrait-painting in natural colours. On the whole, it seems not to have developed as regards painting until the other factories had long since begun to decline.

There is considerably more variety in the Limbach figures than in its vessels, the former being, in contrast to the latter, at its best in the earliest period. As a rule, it must be admitted, the figures are ill-proportioned, sometimes with an exaggerated slenderness, sometimes too squat; they are also either too stiff, or exaggerated in their movements. But they are generally finely modelled in detail and coloured with great taste. By means of all manner of attributes, some of them play the part of "Seasons" (Fig. 399) or other allegories; but the majority are merely representations taken from everyday life, citizens, mechanics, peasants, musicians. Less successful are the few mythological figures produced by the factory, as, for instance, a ridiculously slender nude Venus, occurring either with or without Cupid. One of its most complicated works is the already mentioned Crucifixion

group after a Meissen model (Fig. 400). This must have found favour right on into the Biedermeier period, since it is sometimes

Fig. 398.—Limbach porcelain, painted partly in purple, partly in natural colours. About 1775–1780. Various German collections.

found in colours typical of that time, and to that extent different from those usual at Limbach, for otherwise the merit of the factory lies, as indicated already, in the way in which the dresses of its figures are embellished with chequered, striped or small flowered patterns, often charming in the selection of the colours employed (Fig. 401).

At Ilmenau (in the Duchy of Weimar) *Christian Zacharias Gräbner* obtained a privilege in 1777 to establish a factory, which, however, soon became involved in such difficulties that in 1782 the founder absconded, whereupon the derelict business came under the administration of the Prince of Weimar. Gräbner returned, it is true, but only to run off again. In 1784, the skilful specialist *Franz Josef Weber*, author of the work on the art of porcelain mentioned above, was appointed manager of the factory; in 1786 it was leased to *Gotthelf Greiner*. He transferred his contract in 1792 to *Christian Nonne*, who in 1808 purchased the factory in company with his son-in-law *Roesch*. After the death of his father-in-law, Roesch became sole proprietor of the factory; under his management, however, it declined. In 1871 it was taken over by a limited company.

Fig. 399.—"Spring" and "Autumn" in the form of figures of townsfolk. Statuettes painted in colours. Limbach, about 1775. Grassi Museum, Leipzig.

Up to the present, but little marked Ilmenau porcelain has been brought to light (the mark was a small "i" painted in under-

glaze blue), and this exclusively of the Empire and Biedermeier periods. It was then of a fairly irreproachable paste, with a pure glaze having a slight bluish or greenish tinge. That the earlier productions were bad we know, partly, from a letter written by Goethe to Frau von Stein, sent to her with a cup he had painted himself. "I could wish," he writes, "that the paste had been better," and he adds that he himself will take care to do better when he can manage to get hold of some of the Rotberg (Gotha) porcelain. Wherein the faults of the early porcelain consisted may be read in Weber. It was owing to him that the Ilmenau ware finally became as good as any in Thuringia.

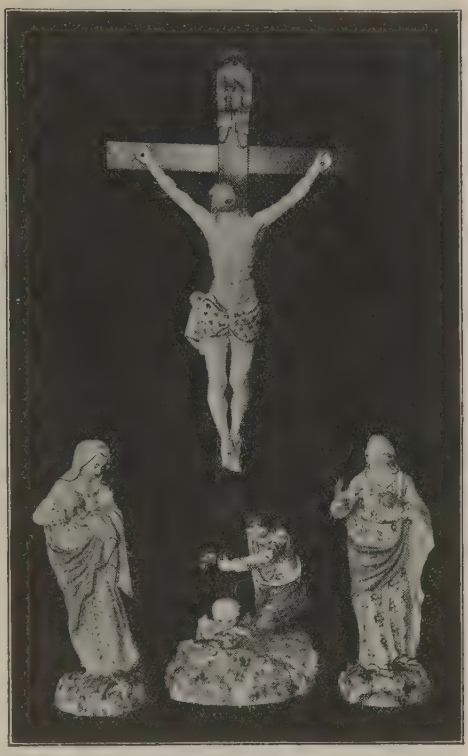

FIG. 400.—Crucifixion group. Painted in colours. Limbach, about 1770. Traugott Collection, Stockholm.

Even in the time of Gräbner, the factory was already producing figures. The models for these were supplied by *Johann Lorenz Rienck*. Catalogues of 1782–1784 detail twenty different figures as his work; not one of them, however, is known. He also supplied models for show services and even for "useful" porcelain. From price-lists and other documents we can see that the factory was extremely versatile. Strangely enough, however, only very few of its productions of the time prior to 1800 are known. None of its useful porcelain of the first decade of the nineteenth century has anything special about its appear ance. Ilmenau is best known nowadays in museums by its imitations of the jasper ware of Wedgwood, with white reliefs on a pale blue ground. The imitations are easily distinguishable from the originals, having an uneven blue ground and being altogether of poorer quality than the models. The designs stand out unglazed from the surface, but have nevertheless at times, as it were, a sort of subdued glaze. The frames, which often have a row of half beads in the innermost moulding, are always white and highly glazed. In addition to portraits of living persons or famous people of ancient times, we find in this technique mythological and allegorical figures and groups, also some few biblical subjects as well as impressions of older medals. Among the

Fig. 401.—Lady and gentleman ("Seasons"). Statuettes painted in colours. Limbach, about 1775. Germanisches Museum, Nuremberg.

best works in this category are a couple of small oval plaquettes with dancing Mænads (in private ownership at Ilmenau) and a larger one with the Venus Kallipygos (Fig. 402, in the Kunstgewerbemuseum at Weimar). These plaquettes are probably never marked with the factory mark; some of them, on the other hand, have the name *Senff* in italics, incised on the back. This could hardly refer to Johann Philipp Christian Senff, who is mentioned as a thrower at the factory in 1779, but possibly—as Kurzwelly supposes—to a son of his.

The Ilmenau mark is, as we have said, a small "i," often very carelessly written, and always in underglaze blue. It seems to have been first introduced by Nonne in 1792 or 1793. Greiner signed at first with two crossed Roman I's, but after these had been forbidden on account of their similarity to the Meissen swords, he used the clover leaf above mentioned. During the time of Nonne and Roesch, the factory is believed to have used the mark N & R.

Fig. 402.—Venus Kallipygos. White biscuit on blue ground, glazed white frame. Ilmenau, end of 18th century. Grassi Museum, Leipzig.

Some miles distant from Limbach, in Schwarzburg-Sondershausen, lies Gross-Breitenbach. Here, in 1777–1779, Kammerjunker Major *Anton Friedrich Wilhelm Ernst von Hopfgarten*, established a factory which, however, he sold again in 1782 to the indefatigable *Gotthelf Greiner*, who carried on the business thereafter as a branch of his factory at Limbach. It remained in the possession of the Greiner family until 1869, and is still in existence. As it had a mark in common with the Limbach factory, its porcelain

cannot be separately identified. It would seem, from various indications, that it should be sought for mainly among the blue-and-white. The British Museum, however, attributes to this factory a cup with *genre* subjects in polychrome.

Fig. 403.—Rauenstein porcelain, about 1785–1810. Various German collections.

Lastly we come to Rauenstein. A factory was founded here in 1783 by three persons of the name of Greiner (who, however, do not appear to have been related to Gotthelf Greiner), namely, *Johann Georg*, *Johann Friedrich*, and *Christian Daniel Sigmund Greiner*. In 1787, it was producing "nur das gewohnliche blaue Porzellan," * but was nevertheless employing 124 persons in 1794, 121 in 1802, of whom 42 were polychrome-painters, 17 blue-painters, 23 throwers and 11 moulders and *Stummelansetzer*.† Its productions were mostly popular editions of better wares from other factories, such as cups with a deep blue ground and paintings in colours in reserved panels, pierced baskets, and services with coarsely-painted and crudely-coloured flowers (Fig. 403). The figures bearing the mark of the factory hitherto identified are devoid of any sort of interest. The earliest productions of Rauenstein are marked with an R with or without a star below it, most often in underglaze blue, sometimes in red. This mark resembles that of Gotha in the time of Rotberg, but is generally smaller. The Rauenstein mark is difficult to distinguish from the R (for Rudolstadt) used at Volkstedt at the beginning of the nineteenth century. As a matter of course (we may almost say), at Rauenstein also use was made of marks with a superficial resemblance to that of Meissen. They consist of a pair of crossed hoes with the letters "R –n"; but, according to Graul, they would seem first to have been used towards the middle of the nineteenth century.

* Only ordinary blue porcelain.

† Literally "stump-attachers," the workmen who attached the figures to their supports.

XII. OTHER MINOR GERMAN FACTORIES

Besides the great factories and the whole series of little ones in Thuringia, Germany had, in the eighteenth century, other factories, some of them still smaller, and most of them situated in the same parts of the country in which the manufacture of faïence had previously been carried on, if indeed they were not actually developed out of, or associated with, the faïence factories there, which were generally of earlier date. This was the case, for instance, at Ansbach. Here, in the old faïence factory (see Vol. I., p. 359), a porcelain factory was established in 1758–1759, under the Margrave Charles Alexander, of the house of Hohenzollern. This undertaking was, however, transferred as early as 1762 to the neighbouring hunting-box of Bruckberg. The master-modeller and artistic director was *Johann Friedrich Kändler*, a cousin of the great Kändler of Meissen. He was later succeeded by a man named *Laut*, as to whom, up to the present, no further information is available. In the *Journal von und fuer Deutschland*, for 1785, the factory is commended for a series of excellent painters, Schölhammer, Stenglein, Karl and Schreitmüller, in addition to whom it employed at that time some seventy hands. Six years later, when the principality of Ansbach-Bayreuth was united with Prussia, the factory at Bruckberg also came under Prussian control, and in 1806, when the principality of Ansbach was ceded to Bavaria, the factory ceased to be a State undertaking, and vegetated as a private concern until 1860. Little more is known as to its history, and some uncertainty also prevails as to its factory marks. Its general mark, an A, refers to the Margrave Alexander (1757–1791), and not to the name of the town, which in the eighteenth century was not called Ansbach, but Onolzbach. The A is sometimes accompanied by the arms of the town (a stream with three fishes) and this mark appears to have been used also after the transference of the factory to Bruckberg. The general mark is also sometimes found in combination with the Prussian eagle. And finally, we have the town arms blind-tooled, though doubtless only on figures. The uncertainty in regard to these marks lies, therefore, not in the fact that they are not known, but in the fact that we have nothing but guesswork to go upon in regard to their use at different times and on different things.

We are somewhat better informed as to the products of the factory, which are not too rarely met with in German museums and private collections. It does not appear to have had any great plastic artist, either in Kändler or in Laut, for though its statuettes of gods and goddesses, allegories of the seasons, Italian comedians, types of society and of strange peoples, etc., have, as groups, certain small peculiarities (the gods and goddesses, for

instance, big noses, the social types and comedians—as may be discerned in Fig. 404—a touch of the comic element in their swollen and half-closed eyes), they are as a rule lacking in greater artistic qualities. Somewhat above the average, perhaps, is a single specimen, a small statuette of the Madonna in the Schlossmuseum, Berlin, with a rather remarkable ecstatic expression (Fig. 405).

Fig. 404.—Pierrot. Statuette painted in colours. Ansbach-Bruckberg, about 1765. Formerly in the Francis M. Baer Collection, London.

Fig. 405.—Madonna. Statuette painted in colours. Ansbach-Bruckberg, about 1760–1765. Schlossmuseum, Berlin.

A somewhat higher level of quality is maintained by the factory in its "useful" porcelain — thanks presumably to the painters we have mentioned. Its coffee- and chocolate-pots often have a pretty female mask on the underside of the spout (Figs. 406, 407). The factory was also good at painting pretty landscape medallions in purple with delicate ornamental borders in gold, or suspended with blue-black ribbons (Fig. 408). We often find specimens in which the "*Reliefzierat mit Spalier*" of the Berlin factory is imitated; they were—according to Hoffmann—made to supplement a Berlin service belonging to the Margrave Alexander and in the same style as the dinner-service of Frederick the Great for the Neues Palais at Potsdam. But the Ansbach-Brucksberg artists also painted polychrome flowers and birds, figure-subjects in the style of Watteau, textile patterns, etc., sometimes on an "*Osier*" (wicker-pattern) ground. Altogether, the porcelain of this factory often resembles that of Meissen, of one kind or another, though without ever combining all the good qualities of the Saxon ware.

Here, in 1766, a vagabond "arcanist" named *Nikolaus Paul*, of Cassel (who had founded the establishment at Fulda the year before), sought permission to set up a porcelain factory at Passau.

FIG. 406.—Jug with views in iron-red; jug with flowers painted in colours, signed "J. E. P. Leyhn. . . . 1788"; plate with flowers painted in colours. Ansbach-Bruckberg, about 1765–1788. Bayerisches Nationalmuseum, Munich.

In this he did not succeed, but ten years later his plan was carried out by a porcelain-painter and dealer named *Karl Hagen*. The factory exists to this day, and has, under the style of Dressel, Kistler & Co., gained an undesirable reputation by its dangerous reproductions of old models, bearing forgeries of the old marks of Ludwigsburg and Höchst. In its first period, on the other hand, it does not appear to have produced anything of value. In the Bayerisches Nationalmuseum at Munich are represented one or two other small factories, dating from the close of the eighteenth century, in what is now Bavaria, such as, for instance, SCHNEY and TETTAU; their productions also, however, are of no more than purely local interest. There was a factory at WÜRZBURG as early as 1775, founded by *Johann Caspar Geyger*. E. W. Braun attributes to this establishment a series of costume figures, in lively movement, either plain white or painted (Fig. 409), on uniform white pedestals (represented in the museums at Halle and Hamburg); up to now, however, nothing seems to have been identified with certainty as emanating from this factory.

FIG. 407.—Chocolate-pot with landscape painted in purple and green trellis-work and coloured flowers. Ansbach-Bruckberg, about 1765. Helbing sale, Munich, May, 1911.

The Duchy of PFALZ-ZWEIBRÜCKEN, as shown on a map dating from the time of Dukes Christian IV. and Charles II., looks as if it had been shattered out by some explosion over the country south of Coblenz and west of Mannheim. Here, in the town of the same name, the residence of the dukes, a certain Hofrat Pauli had already in the 1740's attempted to

FIG. 408.—Covered cup and saucer with figures in landscapes in purple, in medallions suspended by dark blue ribbons. Ansbach-Bruckberg, about 1770. Hamburg Museum.

produce porcelain. It was not until 1767, however, that a factory was established in the castle of Gutenbrunn, near the town, with *Laurentius Russinger*, formerly master-modeller at Höchst, as artistic and technical manager. He left again, however, in 1768, and only seven years later the factory itself closed down, after having in the meantime been transferred to the capital itself. For its "*ordinaire*" ware, that is, blue-and-white, the factory used a local kaolin from Nolsfelden; for finer wares, earth was produced from Passau. Its

FIG. 409.—Statuettes of plain white porcelain. Attributed to Würzburg, about 1775. Hamburg Museum.

mark was *P Z* in monogram, generally painted in underglaze blue, but occasionally also in other colours, including vermilion, over the glaze. The largest collection of the works of this factory is probably in the historical museum at Spires; some few specimens have somehow found their way to Sèvres and the Victoria and Albert Museum, and some have, for the sake of their rarity, been collected during recent years in German museums. Their merit does not correspond with their rarity. Most of the specimens are decorated with polychrome flowers (in the Bayerisches Nationalmuseum are a tureen, Fig. 410, and a coffee-pot); others have a rather peculiar scroll pattern in green. The Museum at Hamburg has a cup with a landscape painted in purple, supported by rococo scrolls in gold.

Fig. 410. Tureen with flowers painted in colours. Pfalz-Zweibrücken, about 1770. Bayerisches Nationalmuseum, Munich.

North-west of Zweibrücken, in Nassau-Saarbrücken, lies the little town of Ottweiler. Here, in 1763, under Prince William Henry of Nassau-Saarbrücken, a porcelain factory was founded with the aid of an "arcanist" from Rouen, Dominique Pellevé by name.[18] It was still in existence in 1792, but at that time it was producing earthenware of the English type, after presumably having made faïence at an earlier date. That it also manufactured porcelain may be taken as proved, though Heuser doubted this when publishing his book on the Pfalz-Zweibrücken factory in 1907. For "Nassau-Saarbrücken" seems the only possible interpretation of the letters NS which have been found on various pieces of porcelain, as, for instance (in gold), on a jug and basin, with mythological scenes and flowers, in the Hamburg Museum, and a tureen at the same place with a coloured carnation on the lid, modelled and applied, and painted with scenes of gallantry in the manner of Boucher or Nilson. The latter specimen (Fig. 411) is also marked "*Wolfart prinxit*," this being

Fig. 411.—Tureen with figure-subjects after engravings by Nilson, signed *Wolfart*. Nassau-Saarbrücken, about 1770. Hamburg Museum.

probably Friedrich Carl Wohlfart, who was working at the Frankenthal factory in 1766, is mentioned as painter at Pfalz-Zweibrücken in 1767–1768, and appears at Höchst in 1771. Between 1768 and 1771, he may thus have been in Nassau-Saarbrücken, and there have painted this tureen. There is also a specimen of figure-modelling from Ottweiler in the Hamburg Museum, and this gives a further favourable impression of the factory. It is a rather large and solidly modelled statuette of a boy holding a bird in each of his outstretched hands, and taking a stride forward, thereby upsetting a basket of grapes at his side (Fig. 412). It bears the mark somewhat different in form from that on the other specimens, and with a W underneath, and the date 1766.

FIG. 412.—Boy with birds in his hands. Statuette of plain white porcelain. Nassau-Saarbrücken, 1766. Hamburg Museum.

A name already known from the history of faïence is that of KELSTERBACH (Vol. I., p. 367) in Hesse-Darmstadt, on the Main. Porcelain also was produced at the faïence factory established here in 1758, only, however, as it would seem, until 1769, and again after 1789. Of the porcelain of this last period probably nothing is known; at any rate, to judge from the style, all that has hitherto been identified in the way of porcelain from this factory must be ascribed to its first period, and even this is not much. There are only two collections of any size, namely, at Darmstadt, in the former Grand Ducal Collection, and at the hunting-box Favorite near Rastatt, in Baden. At both these places figures predominate, and show that the factory had clever *Poussierer*. One of these was *Antonius Seefried*, mentioned by contemporaries as "incomparable." These people, however, were best at imitating. At Kelsterbach, it was the style of Bustelli, or even his actual figures, that were copied most of all, which fact led E. W. Braun to the hypothesis (later confirmed by Hoffmann) that Seefried must previously have worked at Nymphenburg. Even though we cannot point out the originals of all of his figures, and though

the figures themselves may have some slight peculiarities in the open mouth and raised eyebrows (Fig. 413), they are nevertheless in their main lines in the style of Bustelli. As far as we know at present, all his figures are white with a very brilliant glaze. But there are also polychrome figures from Kelsterbach, such as a harlequin, hat in hand, in the Franks Collection (British Museum), and at the Moritzburg, Halle, three *putti*, whose black hair, black eyes and eyebrows give them a physiognomy of their own; as to how far this is also a characteristic of other painted figures from this factory we cannot, with our scanty knowledge of them, venture to say. The surest means of distinguishing the productions of this factory is its mark, a monogram H D (Hessen-Darmstadt) surmounted by a crown, either impressed or painted in underglaze blue, though it may also be found in purple, without the crown, and in italics. Of "useful" porcelain from this factory, only very few specimens seem hitherto to have been identified. We recollect a cylindrical cup in the Franks Collection (British Museum), with a silhouette portrait in a wreath of forget-me-nots; Braun mentions a tureen in the Sèvres Museum.

FIG. 413.—Seefried: lute-playing woman. Statuette in plain white porcelain. Kelsterbach, about 1760 1765. Germanisches Museum, Nuremberg.

Far more interesting than all these factories is that of FULDA, the porcelain of which was mentioned by Brinckmann as long ago as 1906 as being about the most expensive of all German porcelain; and naturally it has not grown cheaper since. Its fame and value are obviously due chiefly to its fineness, in regard both to paste and painting. For its rarity is only relative. Large collections of Fulda porcelain are, it is true, to be found only in the Cassel Museum and the palace of Wilhelmsthal near that city; many museums, however, including the Schlossmuseum in Berlin and the Hamburg Museum, have, if not abundant, at least fairly representative collections; the Victoria and Albert Museum possesses a few good specimens.

The porcelain factory at Fulda was established in 1765, that is, simultaneously with the closing down of the faïence factory there (Vol. I., p. 365). Under the patronage of the Prince-Bishop Heinrich von Bibra, and under the name of "Fürstlich Fuldaische feine Porzellan-Fabrik," it was organised by one of the former employees of Wegely at Berlin, *Nikolaus Paul*, whom we have already mentioned under Passau; its director was *Abraham Ripp*. It came to an end as early as 1780. Brinckmann gathered materials for its history, but never got it written. Since his time, the history of this factory has been promised by Hanns H. Josten, but it has still to appear. In these circumstances, we are thrown back upon the productions of the factory as the only means of forming an opinion of its activities. They are sometimes marked with a single F, more often with a double F in italics (for *Fürstlich Fuldaisches*), occasionally crowned; quite as often, however, the mark is a simple cross (the arms of the city). The marks are, probably all without exception, painted in blue under the glaze.

Fig. 414.—Jug with exotic birds painted in purple. Fulda, about 1770. Hamburg Museum.

Fig. 415.—Jug and cups and saucers with landscapes with ruins and figures in iron-red. Fulda, about 1770. Hamburg Museum.

FIG. 416.—Cover cup and saucer with children after Boucher, painted *en grisaille*. Fulda, about 1770–1775. Formerly in the Jourdan Collection.

FIG. 417.—Coffee-pot with river-scene painted in colours. Fulda, about 1770–1775. Formerly in the Jourdan Collection.

A large amount of the Fulda "useful" porcelain is decorated with polychrome flowers, some again with iron-red flowers or other motives in the same colour. A strong purple may also be noted as a favourite colour in this factory. Among typical specimens we may quote the following (from the Hamburg Museum): a jug and cream-jug with loosely-painted "exotic birds" in purple (Fig. 414), a cup with similar birds in polychrome, cups with flowers in medallions of leafy festoons, hung up with bows of red ribbon, a covered bowl with naturalistically-formed flowers in iron-red, a jug and cups with figures among ruins in landscapes in dark iron-red monochrome (Fig. 415); further (from a later period), a cup with white biscuit head on a pale red ground in a medallion, jugs with antique purple heads on purple ground within wreaths of green foliage. In the Bayerisches National-museum at Munich, there is, among other pieces, a cup with landscape in grey monochrome resting on rococo ornaments in gold. The Victoria and Albert Museum has a charming little oblong tureen on a stand, decorated partly with flowers, partly with landscapes and pastoral scenes in rococo frames of red and gold. The Jourdan Collection included, among other pieces, two cups with silhouette portraits in tooled gold frames, another with a *grisaille*

portrait, two more with white biscuit heads, another with cupids *en grisaille* after Boucher (Fig. 416), a coffee and tea service with polychrome river-scenes (Fig. 417). In the Czermak Collection there was a tea-caddy painted with Oriental flowers in blue. The factory thus had a fairly rich stock of subjects or modes of decoration, though hardly one of them can be called its own invention; as a rule, however, they did not by any means lose by being reproduced at Fulda, but, on the contrary, gained by being thus reincarnated in the finely harmonised colours and in the perfectly beautiful material which characterise this porcelain.

Fulda figures are even more highly esteemed than its "useful" wares. A masterpiece among them is a large white group (in the H. B. Murray Collection, at the Victoria and Albert Museum) of three people round a table playing musical instruments, against a background of a rococo portal; in the foreground a little girl is playing with a dog. Another leading work of Fulda modelling is a Madonna Immaculata on the terrestrial globe, some 10 in. high (a specimen—Fig. 418—with pedestal of carved and gilded wood instead of porcelain is in the Hamburg Museum; another entirely of porcelain was in the collection of Dr. Max Strauss of Vienna, recently sold). This figure, with its dress of bourgeois cut, patterned with little flowers, its rounded and healthy little head with the plastered hair, is typical of a series of Fulda statuettes, such as the sixteen little musicians and four dancing couples in the palace of Wilhelmsthal, which are likewise distinguished by simplicity and natural grace. The Fulda figures generally resemble in some degree those of Frankenthal modelled by Karl Gottlieb Lück; the Fulda type, however, is more

Fig. 418.—Madonna Immaculata. Statuette painted in colours on pedestal of gilt wood. Fulda, about 1775. Hamburg Museum.

distinguished in taste, albeit perhaps, on the other hand, somewhat less living in movement. Among the usual classes of porcelain models we find included here pastoral scenes and other amatory groups, characters from the Italian comedy, types of alien peoples, allegories of the Continents, the Seasons, *putti*, etc. The distinguished air of this repertory of figures, here and there reminiscent of Melchior, and in some few pieces of Kloster Veilsdorf, is partly due to the moderation with which they are coloured. Only a faint flush is breathed on to face and hands, the rest of the white porcelain being painted with discreet and effective economy (Fig. 419).

Fig. 419.—Woman gardener. Statuette painted in colours. Fulda, about 1770. Helbing Sale, Munich, May, 1911.

In association with the old faïence factory (Vol. I., p. 366) at Cassel, the residence of the Landgraves of Hesse, there was also a porcelain factory. It was founded in 1766 by the oft-mentioned *Nikolaus Paul*, who had in the previous year established the factory at Fulda, and unsuccessfully tried his luck at Passau. Not until 1769 was the factory so far advanced as to be able to announce that it could now produce "*komplette bunt und blau bemalte, gerippte und glatte Kaffée und Théservices . . . zu billigen Preisen.*" * At the same time, it was ordained that its factory mark should be the Hessian (rampant) lion or HC (Hessen-Cassel) painted in blue under the glaze. Existing by subsidy from the Landgrave, the factory could afford to set a high artistic standard for its productions, and to lay stress on plastic work in particular, of which an inventory dated 1776 mentions Bacchus groups, a Diana group, a Pallas group, horse-breakers, deer and other animal groups, the Seasons, and beggars. It did not, however, flourish for long. From the moment the Steitz factory (Vol. I., p. 367) began to turn out earthenware after the English fashion, the demand for porcelain fell off, and

* Complete coloured and blue-and-white, reeded and smooth coffee and tea services at low prices.

in 1788, the production ceased altogether. What we know of "useful" porcelain from Cassel is for the most part in blue-and-white, and of no interest. A sugar-bowl in the Hamburg Museum with medallions in a pale pink gives the impression

Fig. 420.—Kneeling negro with shell-shaped bowl on his head. Plain white porcelain. Cassel, about 1770–1775. Hamburg Museum.

of being experimental work; of other individual pieces we remember only a saucer in the Sèvres Museum, with gold lines and flowers. Again we must have recourse to the inexhaustible ceramic collections at Hamburg to find some of the plastic productions of this factory, as, for instance, a kneeling negro with a shell on his head (Fig. 420), a figure in Roman dress with a rearing stallion (identical, of course, with one of the "horsebreakers" mentioned in the inventory above cited) and a harvest maid with a basket of grapes, decorated in polychrome. The last-mentioned figure is of a chalky white porcelain; the two others, however, are greyish. This scanty but heterogeneous material naturally does not suffice for any description of the characteristics of the porcelain of Cassel.

XIII. VINCENNES-SÈVRES

We have in the foregoing pages followed the development of the artificial "soft" French porcelain to the threshold, so to speak, of the Vincennes-Sèvres factory, explaining at the same time how the perfecting of the beautiful but unpractical material in that famous establishment was the essential reason why soft porcelain came to occupy a preferential and favoured position in France, despite the invention of true hard porcelain by Böttger. Nevertheless, it was under the influence of the factory at Meissen that the Vincennes-Sèvres factory came into existence. For it was the consciousness of the victorious march of Saxon porcelain through Europe which caused disquiet among the French potters and awakened them to a recognition of the fact that serious efforts were necessary to meet the German competition.

In these circumstances, the two brothers *Dubois* found little difficulty in obtaining a hearing when, in 1738, after having worked at St. Cloud, and lately deserted from Chantilly, they approached *Orry de Fulvy* and offered to sell him the secret of their porcelain. They probably knew what was to be gained by interesting him in their plans for a factory; for, as the brother of the Comptroller-General of the finances of the kingdom, it would be easy for him to obtain the necessary privileges and the patronage of the King of France. Thanks to his influential connections, Orry de Fulvy was, indeed, able at once not only to provide the requisite capital, but also to place the riding-school at the palace of Vincennes at the disposal of the two brothers for their experiments. These occupied a couple of years, at the end of which time the pair had to be dismissed, without having achieved any result beyond experimenting away the available capital, with the addition of a further 10,000 livres which the king had granted them by way of encouragement. The failure of the undertaking seemed evident and complete when a workman named *François Gravant* came forward and begged leave to continue the experiments a little further. He proved worthy of the confidence reposed in him, but it was not until 1745 that he was able to show samples of an entirely satisfactory porcelain. On the strength of these samples, Orry de Fulvy got together a syndicate with a working capital of 90,000 livres, which was gradually increased to 250,000, and in the same year a privilege was granted to this company, with great concessions, and valid

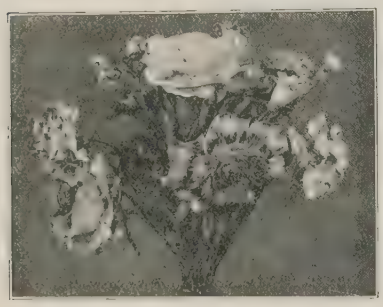

Fig. 421. Bouquet of porcelain flowers. Vincennes, 1748. Sèvres Museum.

for twenty years. Nevertheless, it had difficulties to contend with, and Louis XV. was again and again obliged to contribute to its maintainance. Still, its activity increased—in one particular direction especially—to such a degree that in 1750 the factory employed over 100 hands. Of these, ten were throwers, eleven moulders, seven "*anseurs et becteurs*" (that is, makers of handles and spouts *), ten modellers, ten painters, while no fewer than forty-six women and girls of all ages appear on the lists under the heading of "*fleurs*." The explanation of this last circumstance is that the factory, seeking above all else to compete with Meissen porcelain and imitating everything of that class, had also taken to producing the flowers modelled by hand and painted, which were used at Meissen either for applying to vases and the like, or for the decoration of ormolu chandeliers, candlesticks, etc. The extent to which these flowers became fashionable in France may be seen from the well-known "*livre-journal*" of the Court purveyor, Lazare-Duvaux; for it appears from this that the requirements of the Court and its surroundings in the matter of porcelain during the years here in question were almost exclusively restricted to these imitations of natural flowers, which were furnished with leaves in lacquered metal and set on wire stems, being then bound together in bouquets in vases (two such bunches without vases are in the Sèvres Museum, Fig. 421). The production of these furnished the financial basis for the Vincennes factory during its first years. In 1748, Madame de Pompadour alone spent 270 livres on these flowers, the king and queen 4,200, and in the

FIG. 422.—Ornament with porcelain flowers. Vincennes, 1749. Porcelain Collection, Dresden.

* The "stoukers" of the Staffordshire potteries who fitted handles (stouks) and spouts on tea-pots and jugs.

FIG. 423.—*Vase vaisseau à mât* with blue and apple-green ground, the former marbled in gold. Model by Duplessis. The bird-paintings attributed to Aloncle. Vincennes, about 1755. Wallace Collection, London.

following year, when the Crown Princess wished to show her father, the King of Saxony, that the Vincennes factory could already compare with that at Meissen, she chose in proof of this a vase mounted in ormolu with two flanking figures and an enormous bouquet of flowers (480 blooms) which is still to be seen at Dresden (Fig. 422). Of the total sales in 1749, amounting to 44,600 livres, the flowers accounted for 36,000; in the following year they represented 26,300 livres out of a turnover of 32,700. Meantime, however, France was still being flooded with German porcelain to about the same extent as before, and the Vincennes factory, far from showing any profit, only swallowed large sums of money. In these circumstances, Louis XV.—instigated, presumably, by the art-loving Madame de Pompadour—determined to take over the protectorate of the factory and reorganise it from its foundations. Not only was its privilege renewed for a further twenty years, and new capital given it to work with, but it was at the same time provided with the finest technical and artistic management that could be found. The new technical head was no less a person than *Jean Hellot*, Director of the Academy of Sciences, the artistic leader being *Duplessis*, goldsmith to the Court, while the painting and gilding studios were under the charge of *Bachelier*, who, with a skilful artist by the name of *Hults* at his side, became the real creator of *la porcelaine de France*.

FIG. 424.—Candlestick-vase with elephant-heads. Model by Duplessis, painting by Dodin after Boucher. Vincennes, 1756. Wallace Collection, London.

In 1751, the founder of the factory, Orry de Fulvy, died, and his death led to a reconstruction of the syndicate he had first founded. From 1753, the king became a shareholder in the concern to the extent of a fourth of its capital,

which was now 800,000 livres, and at the same time the factory was granted permission to style itself *Manufacture royale de porcelaine de France*, and to mark its productions with two intertwined L's—a mark which, by the way, it seems to have been using

FIG. 425.—*Cachepot*, soft paste, with flowers in low relief. Vincennes, about 1750. Sèvres Museum.

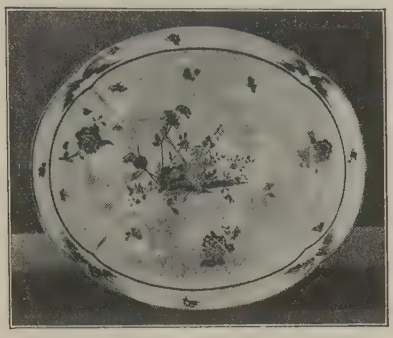

FIG. 426.—Dish, soft paste, with "Indian flowers" and a pattern resembling the Meissen "yellow tiger." Vincennes, about 1750. Sèvres Museum.

for several years before. Meantime, the available premises at Vincennes had become inadequate, and as there were obvious advantages in having the factory situated nearer the Court, endeavours were made to find a suitable site. The choice fell upon Sèvres, midway between Paris and Versailles, and in the immediate neighbourhood of the palace of Bellevue, which Madame de Pompadour had built three years before, and where she had received the king in her much-talked-of winter garden of porcelain flowers. In 1756, the factory was solemnly inaugurated in a building which had been erected for it at a cost of about a million livres. The old factory was soon forgotten in the new. The whole world knows the name of Sèvres; few have heard that of Vincennes. Yet it is to the Vincennes period that we owe those specimens which show the French *pâte tendre* in all the grace and freshness of spring.

FIG. 427. *Cachepot*, soft paste, with flowers and insects painted in colours. Vincennes, about 1750. Sèvres Museum.

The earliest forms of the Vincennes factory were created by so excellent an artist as the goldsmith Duplessis; nevertheless, it is not these which constitute its forte. They often remind one—as is not unnatural in view of the original profession of Duplessis—of metal forms; but in larger pieces, especially vases, they are often heavier than metal forms would need to be, owing to the fact that the soft porcelain, in such pieces, needed a heavy body in order to

withstand the fire. The shapes are often rather bizarre than beautiful. This also applies more particularly to the vases, such as the much-renowned "*Vase vaisseau à mât*," of which several examples are known (Fig. 423), and the so-called candlestick-vases with elephant heads (Fig. 424). What is known of these vases from the collections at Windsor Castle and Buckingham Palace, the Wallace Collection in London, and the collections of the Rothschild family in England and in Paris, makes it hard to understand the unbounded admiration for them; only their rarity can explain the fact that the French should feel the lack of them in the public collections of Paris as an ever-open wound; for as a matter of fact the many smaller and less pretentious specimens in Paris, and especially at the Sèvres Museum, give a far richer and more favourable impression of the art of French porcelain during its first years at Vincennes.

Fig. 428.—Cup and saucer, soft paste, *bleu-de-roi* ground with birds in gold in reserved panels. Vincennes, about 1752–1755. Sèvres Museum.

Fig. 429.—Jug and basin, soft paste, with gilt decoration on *bleu-de-roi* ground. Painted by Vincent. Vincennes, about 1753. Traugott Collection, Stockholm.

True, a great part of what grew up here was known from of old. Workmen from St. Cloud, for instance, were occupied at Vincennes in producing over again the white porcelain with Oriental plum-blossom in relief (Fig. 425), now and then with the addition of painted flowers; painters from Chantilly were here repeating their Kakiemon patterns and the "Indian" flowers of Meissen. (The earliest instance of this is perhaps a little oval dish in the Sèvres Museum, which, in addition to the "Indian" flowers, has a design in the centre resembling the yellow tiger of Meissen, Fig. 426). The polychrome "German" flowers and insects of Meissen were also imitated in the soft porcelain,—and with success; in this material they assumed a beautiful, fused character of their own (Fig. 427). If we picture them accompanied by a band of intense blue round the rim of the piece, interwoven with ornaments in gold and often

also with shell edges in blue, we have one of the most typical productions of the first years of the Vincennes factory. Great importance was attached, even at this early period, to the gilding, which was also a monopoly granted by the privilege; the gold was laid on thickly, burnished with a hobnail (*au clou*) and finely chased and engraved, thus becoming a speciality which was the pride of Sèvres. A plate with flowers and a covered cup with animals and trophies in the Sèvres museum have the entire decoration in chased gold. So also a cup and saucer in the same collection (Fig. 428), with a ground of *bleu-de-roi*, has the medallions in reserve decorated with birds in gold, and a ewer and basin (by Vincent) of 1753 in the Traugott Collection at Stockholm have birds and flowers painted in gold on a similar ground (Fig. 429). Another mode of applying the gold was to strew it in dots or spots over the white surface of the porcelain (for example, on a plate of about 1750 in the Sèvres Museum, Fig. 430; also parts of a breakfast-service in the Musée des Arts Décoratifs in Paris). More often, however, it was used for lacework borders, or, most frequently of all, for rich frameworks composed of flowers, palm-branches, reeds, etc., enclosing medallions or other panels with polychrome or monochrome painting (Fig. 431). As monochrome colours, we find both a somewhat strong blue, used especially for festoons of flowers, but also for "children among clouds," and a purple, used either for similar themes or for landscapes, birds and ornamental design (Fig. 432). The same subjects were treated in polychrome, but chiefly flowers and birds, the latter here being given the appearance of a kind of pheasant with brilliant colouring (Fig. 433). Figure-painters were at first difficult to obtain; they were recruited chiefly from among the painters of fans, and as they were accustomed to working with *gouache* colours, it took them some little time to learn the necessity of renouncing ordinary blends of colour and of restricting themselves to such as could be used on the soft

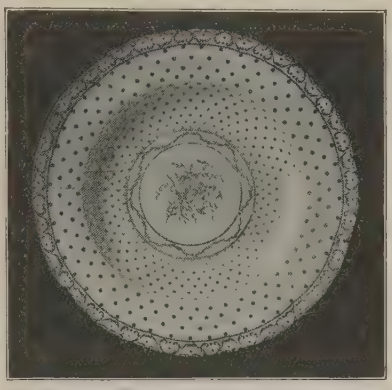

FIG. 430.—Plate with scattered spots and other decoration in gold. Vincennes, about 1750–1755. Sèvres Museum.

FIG. 431.—Basin, soft paste, with turquoise-blue ground and birds painted in colours in gold-bordered panels. Vincennes, about 1755. Formerly in the Chavagnac Collection.

porcelain. A style midway between the *camaïeu* and the naturalistic was created by Vieillard, who in his figure paintings painted the flesh parts in natural colours, but all the rest in shades of one single colour, generally a blue (Fig. 441). Thanks, however, to the chemist Hellot, and his assistants, Gravant, Gérin, Caillat, Massüe and Taunay, the factory was not long in obtaining a wide range of colours, which united most perfectly with the glaze of the soft porcelain, while still retaining their complete freshness. All discoveries made by the painters at the factory had to be communicated to Hellot, who in 1753 collected the results of their experience in a volume which still exists in the archives at Sèvres. Besides a cup with sample strokes of many different colours, signed by Taunay and dated 1748, in the Sèvres Museum, there are also in the same collection various specimens which appear to be experimental or unique pieces, such as a small tureen with stand, with fine ornamental perforations and rococo scrolls in gold, a plate with raised floral reliefs similar to the "*Gotzkowsky erhabene Blumen*" of Meissen (Fig. 434), a cup with pale blue ground strewn with gold spots, another with pale blue ground and white stars in reserve, a plate with large scattered cornflowers, which probably heralded the later use, both at Sèvres and at other French factories, of a *semée* of the same flowers on a quite small scale. Setting aside the imitations of the white porcelain of St. Cloud, we must probably also include among the unique specimens from Vincennes the plain white vase at Dresden which bears the bouquet above mentioned, and a rather large white vase in the

FIG. 432.—*Jardinière*, soft paste, with painting in purple. Vincennes, about 1755. Formerly in the Chavagnac Collection.

FIG. 433. *Cachepot*, soft paste, with birds and flowers painted in colours. Vincennes, about 1755. Formerly in the Chavagnac Collection.

FIG. 434.—Plate, soft paste, with flowers painted in colours and also in relief in the manner of the Meissen Gotzkowsky pattern. Vincennes, 1753. Sèvres Museum.

Sèvres Museum with branch handles and flowers freely modelled and applied, at the foot as well as on the body and lid.

Vincennes, far from sharing the fondness of St. Cloud for plain white porcelain, showed at an early date a tendency to over-decorate, as may be seen, for instance, from a cylindrical cup of about 1750 at Sèvres, closely covered with a sort of "*œil-de-perdrix*" pattern (see below), a combination of tiny blue flowers with a red spot in the centre. A stronger proof of the fact, however, is seen in the preference shown at an early stage in the French factory for confining the coloured decoration in gilt cartouches, medallions or other panels in reserve on a single-colour ground. The ground colours, which Meissen had attempted several decades previously, but never with entire success, became the distinctive excellence of Vincennes and Sèvres. Nowhere did the *bleu royal* or *bleu-de-roi* (Fig. 435) attain such depth and power as here, where it was invented by Hellot, in 1749, superseding the *gros bleu*; no other establishment succeeded, even approximately, in producing a pink ground so pure and opaque as that which is said by some to have been invented in 1757 by a painter named *Xrowet* (or Xhrouet), but which was probably also due to Hellot, as it has not been found used with success on any piece of later date than the year of his death, 1766, which suggests that he took the secret of it with him into the grave. It is this colour which, until recently, was called in England *rose Dubarry*, though the pieces representing it date from a period when that famous lady was still quite unknown. In France, the colour has long been known as *rose Pompadour* (Figs. 436–438). Hellot must

FIG. 435.—Vase, soft paste, with *bleu-de-roi* and light green ground. Sèvres, 1758. Wallace Collection, London.

FIG. 436.—*Jardinière*, soft paste, with *rose Pompadour* ground, the cipher of Louis XV. and flowers painted in colours. Sèvres, 1757. Wallace Collection, London.

also be credited with the turquoise-blue ground (invented in 1752; a bowl of 1753 in the Sèvres Museum without further painting is perhaps the earliest known specimen); it is not of the same market value as the rose, but should certainly nevertheless—also when found in the favourite ribbon designs (*à rubans*)—be accounted the most beautiful of all the colours which the Vincennes-Sèvres factory had on its palette (Figs. 439–441). The remaining ground colours which the factory had at its command are of different origin, and some of them perhaps of rather later date: a yellow (*jaune jonquille*) which was rarely used, a delicate violet, a deep green, a lighter apple-green (Figs. 442, 443), etc. Next to the monochrome grounds, a favourite method was, as we have mentioned, that of dotting the porcelain over with some little simple design repeated without a break in the manner of textiles.

Fig. 437.—Cup and saucer, soft paste, with *rose Pompadour* ground and birds painted in colours. Sèvres, 1757. Schlossmuseum, Berlin.

One of these was the famous *œil-de-perdrix* pattern, consisting of tiny circles or double circles dotted in green or blue and reserved in white on a monochrome or dotted ground. To these belong also, in a way, the patterns in gold (*caillouté* or pebble pattern, resembling grease-spots floating on broth, scales, marblings—Fig. 444—network) used especially on a *bleu-de-roi* ground to mitigate its often over-powerful effect. That this factory so often used the coloured grounds and coloured patterns without regard to the covering and concealing of the beautiful soft porcelain itself, is due perhaps in some degree to the fact that Sèvres had remarkably little inventiveness in regard to designs. Bold and whimsical motives, such as, for instance, a signet and some red and black wafers on one of the lids of an inkstand of 1755 in the Camondo Collection at the Louvre, are of rare occurrence on the porcelain of Vincennes, as on that of Sèvres. But the essential reason why the artists so often and so readily covered the faultless white porce-

Fig. 438.—*Jardinière*, soft paste, with *rose Pompadour* ground. Sèvres, 1757. Wallace Collection, London.

lain with colours was doubtless simply that it would be impossible to imagine a material which took the colour more splendidly than the magnificent *pâte tendre* of the royal factory.

That the colours blended far better with the glaze in the soft French porcelain than in the hard German, lay, not in the glaze alone, but also in the underlying *pâte* itself. This consisted of sand from Fontainebleau, saltpetre, sea-salt, soda, alum and plaster of Paris or alabaster. All these materials, mixed together and fired for at least fifty hours, yielded a dazzlingly white frit. This was pounded, then mixed with marl from Argenteuil and finally kneaded in a mill for three weeks on end. Then, after being dried in troughs, crushed between rollers and sifted, it was saturated with water. The glaze demanded a no less complicated process. It was made of sand from Fontainebleau, litharge, soda, flint, and potash, first mixed and smelted, then pulverised and worked up with water. The soft paste was first fired to biscuit, and then glazed by "*arrosement*" or spraying, instead of dipping, in order to make the glaze adhere better to the biscuit, a little vinegar having first been added to the glaze. The ware had then to be fired again before it was ready for decorating. And in the course of a third firing (followed again by a fourth where gilding was used) the colours became so fused with the glaze that on a piece of Vincennes or Sèvres porcelain the glaze is as smooth in the painted parts as in the unpainted.

Fig. 439.—Ledoux: vase, soft paste, with turquoise-blue ground and birds painted in colours. Sèvres, 1756. Wallace Collection, London.

Fig. 440. Plate, soft paste, with turquoise-blue ribbons and festoons of flowers. Painted by Méreaud. Sèvres, about 1755. Sèvres Museum.

Beautiful as this material was at its final stage, it was no less beautiful after having been first fired to the biscuit stage. This was naturally soon discovered at the factory. True to its original aim, however, of rendering the

FIG. 441.—Cup and saucer, soft paste, with turquoise-blue ground, painting by Vieillard. Sèvres, 1760. Wallace Collection, London.

German porcelain superfluous, it did not refrain at first from glazing and colouring its earliest essays in figure-modelling. A sculptor named *Blondeau* is responsible for the earliest work of this class, four hunting groups after Oudry. Soon after, in 1747, one *Fournier*, believed to be identical with the founder of the factory afterwards established in Copenhagen, is said to have modelled a Naiad and a river-goddess, a late specimen of which (of the year 1761), coloured and mounted in ormolu, is preserved in the Thiers Collection at the Louvre (Fig. 445), while the former, in white porcelain, is in the Pierpont Morgan Collection. Of glazed and coloured figures from Vincennes and Sèvres, belonging to a wide range of periods, only nineteen are mentioned by Chavagnac and Grollier. Executed in 1752, but reproduced in 1761, is a charming glazed and coloured statuette in the Sèvres Museum representing a little girl with an empty bird-cage, after a model by *Boucher* (Fig. 446). It was Bachelier, apparently, who engaged the great painter in the service of the factory. He did not probably work with his own hands upon its models, but he must have exercised some supervision in the case of groups and figures executed from his drawings; for these have, in most cases, so thorough an understanding of his style that they might, as far as that goes, have been his own handiwork. This applies even to such a group as *Le jaloux* (Fig. 447), associated with the name of an otherwise unknown artist, one *Vandrevolle* (van de Voorst), slightly varying specimens of which, in plain white porcelain, are to be found in the Sèvres Museum and in the Morgan Collection.

FIG. 442.—*Potpourri*-vase, soft paste, with apple-green ground. Sèvres, 1757. Wallace Collection, London.

In 1754, Madame de Pompadour bought eight Boucher biscuit

figures of children modelled by Blondeau; she already had the same *émaillées*. Leader of fashion that she was, with her wonderfully refined taste, she probably gave the signal by this purchase to cease the opposition to the biscuit which had greeted the first essays of Bachelier in the new material. Bachelier now constantly requested of Boucher sketches for figures and groups in biscuit, and he was lucky enough to find in the sculptor *Fernex* an excellent modeller for those figures from pastoral drama, at once rustic and elegant, child-like in appearance and withal of a *blasé* self-consciousness, which the great painter of the Pompadour period knew how to sketch so prettily with a pencil or a piece of red chalk (Fig. 448). There was also another artist, *Suzanne*, who was a master in modelling from drawings by Boucher (Fig. 448). It would be hard to say what should be ascribed to the one and what to the other of these two modellers were it not that Bourgeois, in his comprehensive work on Sèvres biscuit (the facts of which, unfortunately, it is impossible to verify), had given an account of the position from old documents in the factory archives. For the collector, however, the point is of slight importance. Should any happy chance bring him into contact with one of the earliest works in biscuit from Vincennes, he will never find it marked with the name of the modeller, but with the "*après Boucher*," which, in the circumstances, is in itself sufficient recommendation for such figures and groups as *La laitière*, *La marchande de crème*, *Les mangeurs de raisins*, *La leçon de musique*, *Le mouton chéri*, *La maîtresse d'école* (Fig. 449), etc.

Fig. 443.—Porringer and stand, soft paste, with apple-green ground and cupids and emblems in purple. Sèvres, 1761. Hamburg Museum.

In the biscuit figures and groups of Vincennes we find, perhaps earlier than anywhere else in sculpture, traces of the growing neo-classical movement. As the earliest representative of this at the factory we find mentioned *Louis-Félix de la Rue*, the author, among other works, of a group of young Tritons and its companion group in the Victoria and Albert Museum (Jones Collection), a young Bacchus, who, with his retinue, is playing with a panther, and a couple of paper-weights with water-babies (Fig. 450), sold at the

sale of the Comte de Chavagnac in Paris in 1911. But a still greater master in the new style was the famous sculptor *Étienne Falconet*, who was not regularly associated with the factory at Sèvres until 1757, though he had already, it would seem, supplied models to Vincennes. To Vincennes, at any rate, is ascribed the statuette of Madame de Pompadour as the Goddess of Friendship, executed in 1755 (Fig. 451), which is one of the most memorable productions in biscuit. Of the nineteen or twenty examples fired, only three appear to be still in existence, one in private ownership in France, the second in the Sèvres Museum, the third in the Pierpont Morgan Collection. The statuette shows the Marquise standing, lightly draped, beside a flower-decked altar, from which she takes a heart in both hands. It need hardly be said that this apotheosis of the ideal figure of a woman in the France of the century of gallantry has more of gallantry in its grace than suits the more severe taste of the present. Nevertheless, it is a very arresting work, if only as a first manifesto by the artist, who, after having accompanied the factory on its move to Sèvres, took the lead in determining its plastic style during the subsequent decade.

Fig. 444. Vase with *gros bleu* ground, with marbling in gold and painting in the style of Watteau. Sèvres, 1768. Wallace Collection, London.

After the factory had been transferred to Sèvres, under the management of *Boileau* (inspector from 1745, director from 1753 to 1772), another learned chemist besides Hellot was associated with the undertaking. This was *Macquer*, who, like Hellot, was a member of the Academy of Sciences, and who, from this time onward, co-operated with the latter for the improvement of the paste and glaze of the soft porcelain; at the same time, Bailly was occupied with the colours, Mulot with the kilns, and all the artists of the factory strove to attain perfection. And, indeed, it is between 1756 and 1770 or thereabouts that the factory attained its zenith. Its technique was then incomparable, its art an expression of all that France could then show in the way of culture and taste. And it also enjoyed the particular favour of the king, who,

under the influence of Madame de Pompadour, loaded it with patronage, orders and capital. Nevertheless, its financial position was miserable enough. The syndicate which owned the factory had ruined itself in the construction of the new premises. In 1756, the expenses were over 1,200,000 livres, while sales hardly amounted to 300,000. From 1756 to 1759 it existed solely by loans. The staff had to be content with payments on account; Gravant had 10,000 livres owing to him; Bachelier and Falconet had also to wait for payments due. In April 1759 the syndicate begged the king to buy back the premises, its members on their part renouncing the privilege for the years it had still to run. The fate of the undertaking now lay in the hands of the king, and his decision was awaited with great anxiety. At last, in October 1759, the king, at the instigation of Madame de Pompadour, decided to take over the factory, and its existence was thus for the time assured.

FIG. 445.—Fournier: river-nymph. Statuette of soft paste, painted in colours, on ormolu pedestal. Vincennes, 1747 (reproduced in 1761). Thiers Collection, Louvre, Paris.

From the moment the new premises were opened a big staff of sculptors, some few of whom will be mentioned hereafter, set to work, under Bachelier as artistic director of the entire institution, with Falconet as chief of the figure-modelling department, and Duplessis as head of the remaining modelling-shops. Even greater, however, was the staff of painters, some of whose works can be identified by the marks they used, these marks having been repeatedly shown in facsimile in books of marks and other publications,

FIG. 446.—Boucher: The empty birdcage. Statuette painted in colours, soft paste. Vincennes, 1752 (reproduced in 1761). Sèvres Museum.

FIG. 447.—Van de Voorst (after Boucher) : *Le jaloux*. Vincennes, 1752. From a terra-cotta model in the Sèvres Museum.

though up to the present no attempt has been made by adducing specimens to give a collective impression of the production of any individual artist. This is, of course, not the place to make such an attempt, which would demand, either the work of a whole life-time, or the co-operation of a number of hands. All that we can give is a list of some of the Sèvres painters most frequently met with, or those that are particularly noteworthy, with references to some few places where their work is represented. These references, which may perhaps serve as a slight indication for any wishing to make comparisons, are based, partly on studies made on the spot in museums, such as *Sèvres* (here abbreviated S.), the *Musée des Arts Décoratifs*, Paris (M. A. D.), *British Museum* (B. M.), *Victoria and Albert Museum* (V. A. M.), *Wallace Collection* (W. C.), *Hamburg Museum* (H.)

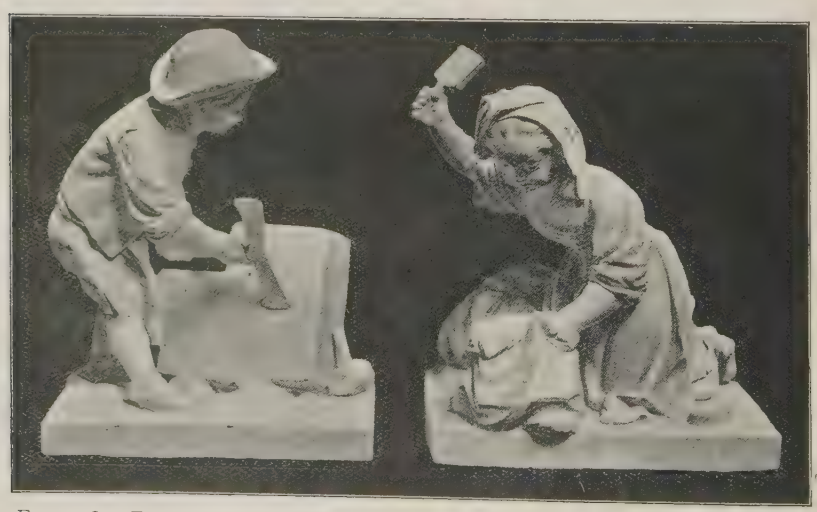

FIG. 448. —Fernex (after Boucher) : The little stonemason.—Suzanne (after Boucher) : The little laundress. Soft paste. Vincennes, 1754 and 1755. From models in terracotta in the Sèvres Museum.

Schlossmuseum, Berlin (B.), *Bayerisches Nationalmuseum, Munich* (M.), and others, partly on the scientifically compiled, and in some cases illustrated, catalogues of some of the largest collections of Sèvres, notably the *Royal Collections of England* (R. C.), the *Pierpont Morgan Collection* (P. M.), and the *Metropolitan Museum, New York* (N. Y.), and lastly on certain sale catalogues, which, like those of *Chavagnac* (Ch.), *Chappey* (Chap.), and *Fitzhenry* (Fh.), offer reasonably adequate guarantee for the correct determination of the objects described.

FIG. 449.—*La maîtresse d'école* (after Boucher). Soft paste. Vincennes, about 1755. Kunstgewerbemuseum, Leipzig.

FIGURE-PAINTERS

Asselin (1765–1803): Cup and saucer, 1766 (Chap. III, No. 1130); *tête-à-tête*, 1766 (WC); ewer and basin, 1767 (WC); jardinières, 1768 (RC, Fig. 452); ditto, 1769 (RC); cup and saucer, 1769 (Currie Collection, VAM); hunting-scene after Oudry, 1781 (S); cup and saucer, no date (WC); cup and saucer, about 1770 (Jones Collection, VAM); saucer, 1784 (Joicey Collection, VAM).

Baudouin (1750–1800): vase, 1773 (RC).

Boucot (1755–1791 ?): vase (RC). See also "Fruit- and Flower-painters."

Caton (1749–1798): 2 jardinières, 1760 (WC); coffee-pot, 1777 (RC); 2 cups and saucers, 1781 (RC); covered bowl, 1784 (PM).

Catrice (1757–1774 ?): ewer and basin, 1763 (Jones Collection, VAM). See also "Fruit- and Flower-painters."

Chabry (1763 ?–1787): plate, 1764 (Joicey Collection, VAM); 3 flower-pots, 1767 (PM); cup and saucer, 1768 (Jones Collection, VAM); covered bowl and stand, 1768 (Jones Collection, VAM); covered bowl and stand, 1771–2 (VAM); cup and saucer, 1770 (WC); cup and saucer, 1772 (Currie Collection, VAM); covered bowl and stand 1772 (WC); cup and saucer, 1772 (Chap. III, No. 1145); part of a service, 1773–1774 (RC); cup and saucer, 1781 (Chap. III, No. 1158).

Dodin (1754–1802): 4 candlestick-vases, 1756 (WC,

FIG. 450. -L.-F. de la Rue: letter-weight in the form of two water-babies in biscuit on ormolu pedestal. Soft paste. Vincennes, 1754. Formerly in the Chavagnac Collection.

FIG. 451.—Falconet: Madame de Pompadour as the "Goddess of Friendship." Statuette in biscuit. Vincennes, 1755. Sèvres Museum.

Fig. 424); ewer and basin, 1757 (WC); jardinière, 1759 (WC); 2 candlestick-vases, 1759 (PM); jardinière, 1760 (Chap. III, No. 1116); vase, 1763 (RC); panel with *accouchement* scene, 1764 (VAM); 2 vases, 1765 (WC); cup and saucer, 1767 (Joicey Collection, VAM); vase, 1768 (RC); 2 ditto, 1768 (RC); 2 plaquettes, 1768 (Rosenborg Palace, Copenhagen); 2 ditto, 1769 (PM); cup and saucer, 1769 (Currie Collection, VAM); 2 two-handled vases, 1769 (WC); vase, 1771 (Fig. 453, RC); ditto, 1772 (RC); ditto, 1772 (RC); cup and saucer, 1776 (PM); vase, 1776 (Fig. 454, RC); *brûle-parfum* from the service of Catherine II., 1778 (WC); cup and saucer, 1779 (RC); 2 vases, 1779 (WC); vase, 1780 (WC); cup and saucer, 1781 (WC); 2 vases, 1782 (RC); 3 vases, 1782 (RC); Venus, Mars and Cupid, painting after Boucher in a piece of furniture by Riesener and Gouthière, 1783 (Alfred de Rothschild Collection); pair of vases, 1782 and 1786 (NY); large service, 1783–1788 (RC); cup and saucer, 1791 (WC); cup and saucer, 1793 (Chap. III, No. 1175); cup and saucer, 1795 (RC).

Dubois (1756–?): covered bowl and stand, about 1760 (Currie Collection, VAM); jardinière, 1761 (Jones Collection, VAM); 3 vases, 1762 (B). See also "Flower- and Fruit-painters."

Fallot (1757?–1790): *potpourri*-vase, 1757 (RC); pair of ditto, 1757 (RC); urn, 1772 (RC); vase, 1775 (RC). Also painted on hard-paste porcelain (H). See also "Bird-painters." [19]

FIG. 452.—Asselin (after Boucher): pastoral scene painted in natural colours on a jardinière. Soft paste. Sèvres, 1768. Royal Collection, England.

Fontaine (1752–1775?; 1778–1807): cup and saucer, 1769 (B); breakfast-service, 1770 (PM); cup and saucer, 1777 (PM); part of a service, 1773–1774 (RC); cup and saucer (*trembleuse*), 1776 (WC). See also "Flower- and Fruit-painters."

Genest (1752–1789): vase on pedestal, 1768 (WC).

Gérard (1771–1804): cup and saucer, 1778 (Joicey Collection, VAM); sugar-basin, 1779 (RC); cup and saucer (H).

Hileken (1769–1774): cup and saucer, 1769 (Currie Collection, VAM); tureen 1773 (RC); part of a service, 1773–1774 (RC); cup and saucer, 1774 (RC).

Léandre (1779–1785): cup and saucer, 1799 (?) (NY).

Lécot (1773–1802): coffee-pot, 1773 (S); *tête-à-tête*, 1773 (Chap. III, No. 1191); cup and saucer, 1774 (Nationalmuseum, Stockholm); *soli-*

taire, 1779 (WC); tray from a breakfast-service, 1779 (WC).

Morin (1754–1787?): vase, about 1757 (Fig. 435, WC); jardinière, 1760 (RC); ditto, about 1760 (RC); vase (unmarked), about 1760 (RC); *potpourri*-vase (unmarked), about 1760 (RC); 2 vases, 1761 (Fig. 456, RC); ditto ditto, 1763 (RC); 2 jardinières (*en éventail*, fan-shaped), 1763 (WC); two-handled covered bowl, undated (WC); large covered vase, undated (WC); cup and saucer (*trembleuse*), 1764? (WC); 2 vases (unmarked), about 1765 (RC); 2 vases, 1766 (WC); cup and saucer, 1770 (Currie Collection, VAM); ditto ditto (ditto); covered bowl and stand, 1766 (Jones Collection, VAM); 2 vases, 1767 (WC); vase, about 1768 (RC); 3 different vases, unmarked, about 1768 (RC); cup and saucer, 1769–70 (Currie Collection, VAM); vase, unmarked, about 1770 (RC); cup and saucer, 1772 (RC); 2 jardinières, 1772 (WC); tall urn-shaped vase, 1773 (Fig. 458, WC); vase, 1775 (WC); cup and saucer, 1775 (WC); cup and saucer, 1776 (RC); ditto (doubtful), 1776 (RC); vase, 1780 (attributed to Morin, Jones Collection, VAM); 2 vases, 1780 (WC); cup and saucer, 1782 (Joicey Collection, VAM); cup and saucer (doubtful), 1787 (RC); cup and saucer, 1788 (Currie Collection, VAM).

FIG. 453.—Dodin: blindman's buff, painted in natural colours on a vase. Soft paste. Sèvres, 1771. Royal Collection, England.

Mutel (1754–1759?; 1765–1766; 1771–1773): 2 vases (PM). See also "Landscape-painters" and "Bird-painters."

Philippine aîné (1776?–1791; 1802–1825); vase (hard paste, with figures among ruins), 1776 (S); various pieces of the large Dodin service of 1783–1788 (RC).

Rocher (1758?–1759); cup and saucer, 1757 (Joicey Collection, VAM).

Rosset (1753–1795): wall-cistern, 1755 (PM). See also "Landscape-painters."

Sinsson (1773–1795): cup and saucer, 1774 (VAM); jardinière (RC); cup and saucer, 1786 (Chap. I, No. 1483).

Vieillard (1752–1790): In the Pierpont Morgan and Chappey Collections many pieces with the decoration characteristic of Vieillard—children in blue monochrome, generally with natural colours for the flesh parts. In the Chavagnac Collection, among pieces of the same type by him, one in pink monochrome (No. 237). In the Chappey Collection several pieces, painted, in contrast to the remainder, with flowers. Richly represented also in the Wallace Collection, by (among others) pieces with Teniers subjects (Fig. 441). A masterpiece by him is a *cabaret* of 1758 in the same museum, with

FIG. 454.—Dodin: children catching birds, painted in natural colours on a vase. Soft paste. Sèvres, 1776. Royal Collection, England.

œil-de-perdrix pattern on a *bleu-de-roi* ground and branches of green rushes enclosing reserves with children.

LANDSCAPE-PAINTERS

Bouchet (1763–1793): cup and saucer, 1771 (RC); cup and saucer, 1772 (Chap. II, No. 554); cup and saucer, 1779 (Chap. I, No. 45); cup and saucer, 1781 (RC); cup and saucer, 1782 (Chap. I, No. 51); part of a service, 1789–1791 (RC).

Fig. 455.—Inkstand. Soft paste, with terrestrial and celestial globes on either side of the crown of France. In medallions, portrait of Louis XV. and the cipher of his daughter Marie Adelaïde, for whom the inkstand was made. Apple-green ground. Sèvres, 1758. Wallace Collection, London.

Gomery (1756–1758): square tray and sugar-basin, 1756 (Joicey Collection, VAM); cup and saucer, 1758 (Joicey Collection, VAM).

Mutel (1754–1759?; 1765–1766; 1771–1773): *solitaire*, 1756 and 1761 (H); *pot-pourri*-vase (*vaisseau à mât*), 1757 (RC). See also "Figure-painters" and "Bird-painters."

Rosset (1753–1795): wall-cistern, 1755 and 1786 (PM); 2 small vases, 1759 (WC); porringer and cover, 1770 (S); vase, 1775 (RC); covered bowl, 1778 (Chap. I, No 142); covered vase, 1779 (Chap. II, No. 646); cup and saucer, 1781 (Fig. 459, S); 2 jardinières (of hard paste), 1781 (Chap. I, No. 144); 4 plates, 1794 (PM). See also "Bird-painters."

Sioux aîné (1752–1792): cup and saucer, 1783 (RC). See also "Flower- and Fruit-painters."

Yvernel (1750–1759): cup and saucer, 1757 (Joicey Collection, VAM).

ANIMAL-PAINTERS

Buteux aîné (1756–1782?): oblong dish and cup, 1757 (Currie Collection, VAM).

Lamprecht, Georges (1784–1787): cup and saucer, 1786 (Fig. 489. S).

BIRD-PAINTERS

Aloncle (1758?–1781): sugar-basin, 1757 (Fh.); dish, 1758 (PM); covered cup, 1759 (Joicey Collection, VAM); covered bowl and stand, 1759 (WC); parts of a service, 1759 (M); cup and saucer, 1760 (L. Darmstaedter Collection); 2 jardinières, 1760 (RC); *solitaire* (portions of), 1761 (WC); mug, 1761 (Joicey Collection, VAM); cup, 1761 (Joicey Collection, VAM); covered bowl, 1763 (Chap. III, No. 1121); tea-pot, 1763 (WC); tray, jug and 2 cups and saucers, 1764 (Currie Collection, VAM); cup and saucer, 1764 (Chap. II, No. 540); covered bowl, 1767

(WC); plate, 1770 (RC); ditto ditto (Chap. I, No. 33); bowl, about 1770 (RC); cup and saucer (*trembleuse*), 1772 (Chap. I, No. 40); covered bowl and stand, 1776 (NY); covered bowl, 1777 (RC); cup and saucer, 1777 (Joicey Collection, VAM); small tureen, 1778 (L. Darmstaedter Collection); tea-pot, 1778 (NY); 2 sauce-boats, 1783 (RC). Took part in the decoration of the two services with birds in colours and turquoise-blue ground presented by Louis XV. to Gustavus III. of Sweden, 1770–1771 (Royal Palace, Stockholm).

Fig. 456.—Morin : harbour-scene, painted in natural colours on a vase. Soft paste. Sèvres, 1761. Royal Collection, England.

Capelle, Madame (1746–1762): covered mug, 1753 (Ch., No. 230).

Castel (1772–1797): still life after Desportes, 1786 (S); cup and saucer, hard paste (H).

Chappuis aîné (1761–1787?): saucer, 1761 (Ch., No. 269); *bourdalou*, 1764 (Chap. II, No. 539); basin (with a ewer by Evans), 1764 (RC); cup and saucer, 1766 (Joicey Collection, VAM); cup and saucer, 1767 (Chap. III, No. 1134); bowl, 1767 (RC); 2 small vases, 1768 (Chap. III, No. 1138); snuff-box, 1768 (Lanna Collection, 1909, No. 1706); tray, 1769 (Ch. No. 276); 4 dishes, 1771 (RC); plate, 1771 (Chap. II, No. 552); 2 double salt-cellars, 1790 (Chap. I, No. 78). Contributed to the service made for Gustavus III. (see above under Aloncle and Fig. 467) and the service for Catherine II. (1777, Fig. 468).

Evans (1752–1806): jug, 1756 (RC); 3 vases, 1757 (PM); plates from a service of 1758–1764 (RC); cup and saucer, 1759 (Fh); cup and saucer, 1759 (Currie Collection, VAM); pieces from a service, 1759 (M); ditto, 1759–1788 (RC); 2 salt-cellars, 1761 (PM); cup and saucer, 1761 (S); cup and saucer, 1761 (Chap. III, No. 1119); breakfast-service, 1768 (PM); 2 plates, 1770 (RC); plate, 1776 (Fig. 460, S); covered cup and saucer, about 1780 (RC); plate, 1783 (B); plate, 1790 (B); 2 cups and saucers, 1793–1800 (PM); tea-pot, 1793–1800 (Joicey Collection, VAM). Worked in the service for Gustavus III. (see above under Aloncle).

Fig. 457. Morin (?): camp-scene, painted in natural colours on a vase. Soft paste. Sèvres, about 1765. Royal Collection, England.

Fallot (1757?–1790): worked on the service for Gustavus III. (see above under Aloncle); cup and saucer (of hard porcelain), 1778 (H); cup and saucer, 1782 (NY). See also "Figure-painters."

Ledoux (1756–1761): jardinière, 1756 (Fig. 439, WC); 2 jardinières, 1758 (WC); covered bowl, 1758 (Chap. III, No. 1112); 2 jardinières (*en éventail*), 1758 (WC); *tête-à-tête*, 1760 (Chap. I, No. 9); cup and saucer, 1760 (WC).

Mutel (1754–1759?; 1765–1766; 1771–1773): cup and saucer, 1754 (S); cup and saucer, 1754 (MAD); cup and saucer (H). See also "Figure-painters," and "Landscape-painters."

FLOWER- AND FRUIT-PAINTERS

Bertrand (1757–1774): vase, about 1759 (WC); plate, 1765 (Chap. I, No. 12); cup and saucer, 1767 (ditto, No. 21); cylindrical mug, 1768 (Chap. III, No. 1139); 2 jardinières, 1768 (WC); 2 salt-cellars (ditto, No. 1140); tray, coffee-pot, cup and saucer, 1769 (PM).

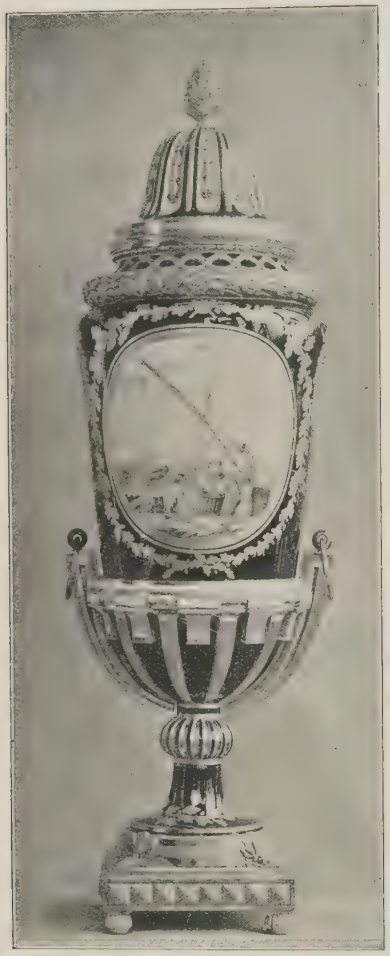

Fig. 458.—Morin and Pierre Aîné: vase with *bleu-de-roi* ground, gilding and paintings (on one side, seaport scene by Morin, on the other, flowers by Pierre Aîné). Sèvres, 1773. Wallace Collection, London.

Binet (1750–1775): plate, 1756 (S); cup and saucer (Ch. No. 239); jardinière, 1757 (WC); 2 pedestals, 1757 (WC); 2 ditto, ditto (Jones Collection, VAM); ewer and basin, about 1760 (Jones Collection, VAM); 2 porringers, 1759 (WC); pieces from a service, 1761–1769 (RC); pieces from a service, 1764–1772 (RC).

Boucher (1754–1762): ewer and basin, 1757 (M).

Boucot (1755–1791?): 16 plates, 1760 (RC); 18 plates, 1765 (RC); pieces from a service, 1760–1783 (RC); cup and saucer, 1786 (PM); pieces from a service, 1788–1790 (RC); cup and saucer, 1788 (PM); plate, 1792 (Fig. 480, S). See also "Bird-painters."

Bouillat (1758–1810): jug, 1789 (PM). Painted some of the plates of the service in the Schlossmuseum, Berlin.

Bulidon (1763–1792): ice-cup, 1770 (Chap. I. No. 36); covered bowl, 1775 (Chap. III, No. 1148); ditto, 1777 (Chap. III, No. 1192); plate, 1778 (Chap. II, No. 560); *solitaire*, 1780 (PM); ditto, 1785 (Chap. I, No. 59); ditto, 1789 (Chap. II, No. 574).

Buteux aîné (1756–1782?): cup and saucer, 1759 (Currie Collection, VAM); *tête-à-tête*, 1760 (Jones Collection, VAM); cup and saucer (*trembleuse*), 1766 (Chap. I, No. 14); cup and saucer, 1780 (Chap. I, No. 48); ditto, ditto (PM); ditto, 1783 (Chap. I, No. 53); ditto, 1790 (Chap. I, No. 77).

Buteux fils aîné (1763–1801): 2 toilette-boxes, 1764 (PM); plate, 1773 (Ch. No. 267); cup and saucer, 1780 (PM); plate, 1781 (VAM); ditto, 1790 (Chap. II, No. 577); pieces from a service, about 1790 (RC); cup and tray, 1791 (Chap. II. No. 581).

Buteux fils cadet (1773–1790): cup and saucer, 1759 (Joicey Collection, VAM); sugar-basin, 1789 (PM).

Catrice (1757–1774?): tureen, 1758 (Fig. 461, B); 2 cups and saucers, 1759 (Franks Collection, BM); 4 bowls, 1763 (Jones Collection, VAM); ewer and basin, 1763 (Jones Collection, VAM); cup and saucer, 1764 (VAM); cup, 1768 (Joicey Collection, VAM); cup and saucer, 1767 (WC); ditto, ditto (ditto); 2 two-

handled urns, 1769 (WC); plate with initials of Madame Dubarry, 1770 (S); tea-service for 2 persons, 1775 (H); cup and saucer, 1777 (RC); cup and saucer, 1781 (NY). See also "Figure-painters."

Chabry (1765–1787): oval tray, 1772 (Franks Collection, BM).

FIG. 459.—Rosset: cup and saucer with figures in landscapes in natural colours. Sèvres, 1781. Sèvres Museum.

FIG. 460.—Evans: plate with birds in natural colours. Sèvres, 1776. Sèvres Museum.

de Choisy (1770–1812): pieces from a service, before 1783 (RC); plate, 1784 (Chap. I, No. 56); cup and saucer, 1787 (PM); plate, 1788 (Chap. I, No. 61); cup and saucer (*trembleuse*), 1788 (PM); 5 plates, 1789–1792 (RC); cup and saucer, 1791 (Chap. I, No. 81); ditto, ditto (PM); small vase, 1792 (Chap. II, No. 583); oblong dish, 1795 (S).

Chulot (1755–1800): mug, 1777 (VAM).

Commelin (1768–1802): pieces from a service, before 1783 (RC); cylindrical

FIG. 461.—Catrice: small tureen, painted in blue. Sèvres, 1758. Schlossmuseum, Berlin.

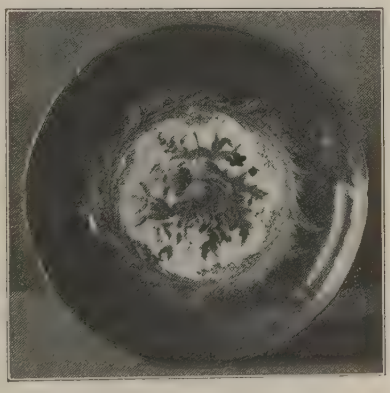

FIG. 462.—Commelin: bowl with green ground and reserved panel with fruit in natural colours enclosed by a framework in tooled gilding. Sèvres, 1782. Sèvres Museum.

tankard, 1777 (RC); bowl, 1782 (Fig. 462, S); cup and saucer, 1783 (NY); cup and saucer, 1785 (NY); 2 plates, 1789 (Chap. III, No. 1168); 2 small vases, 1792 (Chap. III, No. 1173); 2 wavy-edged bowls, 1795 (PM).

Cornailles (1755–1800): small vase, 1759 (Joicey Collection, VAM); pieces from a

service, 1760–1783 (RC); *potpourri*-vase, 1765 (VAM); tea-service, 1764 (Clemm Collection, Dresden); cup and saucer, 1765 (WC); cup and saucer, 1770 (Chap. III, No. 1142); mug, 1780 (Chap. II, No. 562); small tureen, 1782 (Clemm Collection, Dresden); covered bowl, 1783 (Chap. III, No. 1159); cup and saucer, 1788 (Chap. II, No. 573); ditto, ditto (RC); 10 plates, 1789 (RC); jug, 1791 (Chap. II, No. 579).

Fig. 463.—Fontelliau: stand for a tureen with lace designs in gold and coloured flowers. Sèvres, 1761. Sèvres Museum.

Fig. 464.—Le Bel: tureen, soft paste. Sèvres, 1772. Sèvres Museum.

Dubois (1756–?): ewer and basin, 1773 (S). See also "Figure-painters."

Dutanda (1765–1802); cup and saucer, 1768 (Chap. III, No. 1165); tea-pot and sugar-basin (of hard paste), 1773 (Chap. I, No. 139); cup and saucer, 1782 (NY); cup and saucer, 1783 (NY); cup and saucer, about 1785 (PM); plate, 1788 (Chap. III, No. 1162); saucer, 1789 (PM).

Fontaine (1752–1775?; 1778–1807); cup and saucer, 1757 (Currie Collection, VAM); 2 vases, 1761 (Jones Collection, VAM); jardinière, 1765 (RC); cup and saucer, 1769 (WC); tea-pot, 1769 (WC); *solitaire*, 1770 (PM); cup and saucer, 1770 (Chap. I, No. 34); 2 salt-cellars, 1773 (PM); pieces from a service, 1773–1774 (RC);

Fig. 465.—Levé Aîné: cup and saucer, soft paste painted in colours, with flowers, fruit and birds in reserve on a black ground. Sèvres, 1792. Hamburg Museum.

cup and saucer, 1778 (Clemm Collection, Dresden); cup and saucer, 1782 (Limoges Museum); cup and saucer, 1789 (Chap. I, No. 71). Had a share in decorating the service of plates in the Schlossmuseum, Berlin.

Fontelliau (1753–?): tureen and stand, 1761 (Fig. 463, S); tea-pot, 1793 (Chap. II, No. 584).

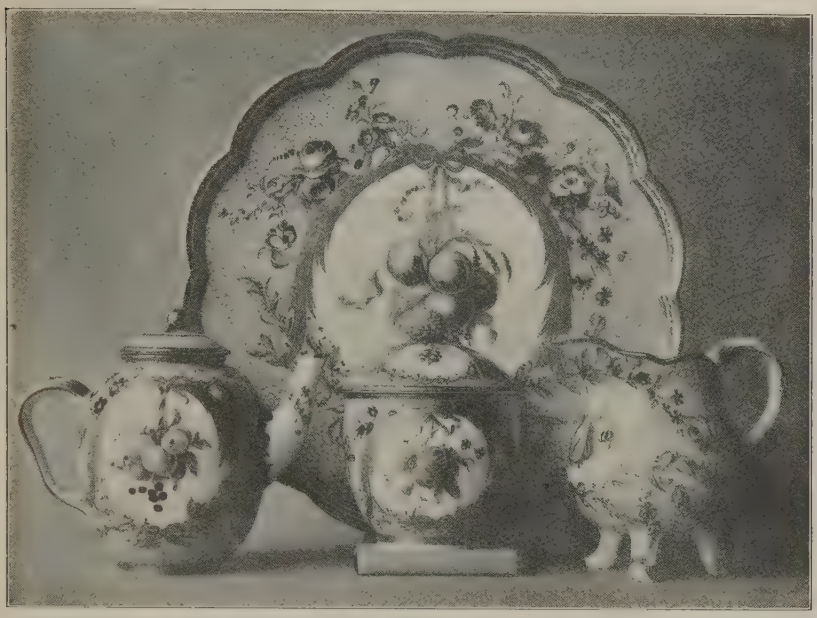

FIG. 466.—Taillandier: part of a breakfast-service, soft paste, with *œil-de-perdrix* pattern in light blue. Sèvres, 1777. Hamburg Museum.

Fouré (1749–?): pieces from a service, 1759 and 1788 (RC); ditto, ditto, 1760–1783 (RC); bowl from the service of Catherine II., 1778 (L. Darmstaedter Collection, Berlin).

Génin (1756–1757): cup and saucer (with animals), no date (WC).

Grémont jeune (1769–1775; 1778–1781): cup and saucer, 1780 (RC).

Howry (1753?–1755): cup and saucer, 1753 (Franks Collection, BM); large bowl, 1755 (PM).

Huny (before 1800): pieces from a service, 1760–1772 (RV); ditto, 1764–1772 (RC); pastille-burner from the service of Catherine II., 1778 (WC); covered bowl, 1780 (Chap. I., No. 46); cup and saucer, 1784 (ditto, No. 57); saucer, 1785 (RC); cup and saucer (mounted in ormolu as a vase), 1789 (RC); vase (WC).

Laroche (1759–1802): ewer and basin, 1788 (PM).

Le Bel aîné (1766–1775): *bourdalou*, 1767 (S). Worked with Catrice in 1771 in the service for Madame Dubarry with her initials (several pieces in the Pierpont Morgan Collection).

Le Bel jeune (1772?–1793): tureen and stand, 1772 (Fig. 464, S); 2 two-handled vases, 1773 (WC); pieces from a service, before 1783 (RC); jug, 1782 (RC); jardinière, 1784 (RC); pieces from a service, 1790 (RC).

Levé aîné (1754–1805): plate, 1755 (Ch., No. 224); flower-pot, 1757 (Currie Collection, VAM); tureen, 1757 (PM); pieces from a service, 1760 (RC); ditto, 1760–1783 (RC); ditto, 1764–1772 (RC); plate, 1768 (Clemm Collection, Dresden); plate, 1775 (Chap. II, No. 556); saucer, 1777 (RC); cup and saucer made on the occasion of the birth of the Dauphin, 1781 (Jones Collection, VAM); plate, 1782 (Chap. II, No. 566); ditto, 1783 (Chap. II, No. 567); ewer and basin, 1783 (Chap. III, No. 1160); 2 jardinières, 1787 (RC); cup and saucer (*trembleuse*), 1788 (PM); cup

and saucer, 1788 (PM); cup and saucer, 1789 (Chap. I, No. 66); ditto (ditto, No. 70); cup and saucer, 1792 (Fig. 465, H).

Massy (1779–1803): pieces from a service, before 1783 (RC); ditto, about 1790 (RC); plate, 1790 (Chap. II, No. 578); tea-pot, 1792 (Chap. III, No. 1172); sugar-basin, marked *RF* (after 1793; Franks Collection, BM).

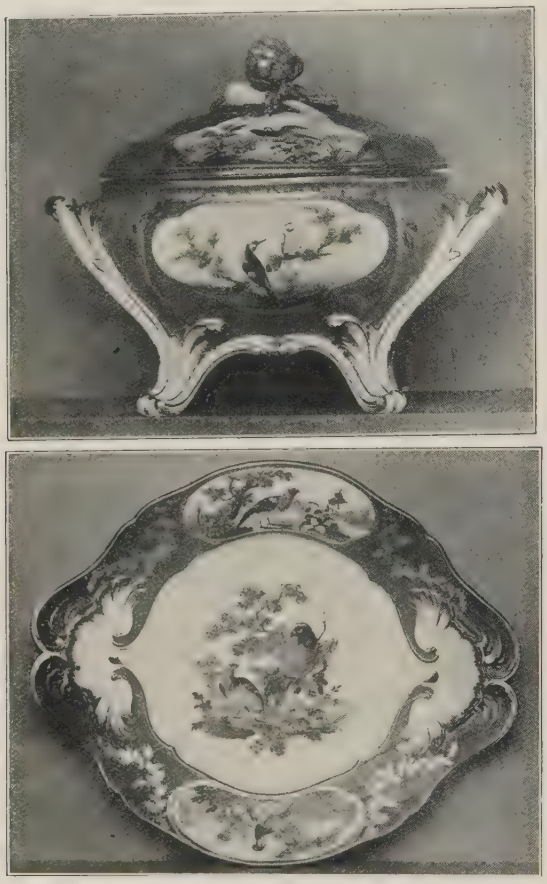

Fig. 467.—Chappins: tureen and stand with turquoise-blue ground and birds painted in colours. Sèvres, 1771. From a service given in that year to Gustavus III. of Sweden. Royal Palace, Stockholm.

Méreaud aîné (1754–1791): plate about 1755 (Fig. 440, S); ditto, 1757 (Chap. III, No. 1110); cup and saucer, 1758 (PM); pieces from a service, 1758–1764 (RC); small tureen, 1759 (RC); tea-pot, 1764 (Joicey Collection, VAM); cup and saucer, 1767 (H); cup and saucer, 1767 (Chap. II, No. 543); cup and saucer, 1768 (Chap. I, No. 26); cup and saucer, 1769 (Chap. I, No. 27); sugar-basin, 1769 (Chap. I, No. 28); covered bowl, 1770 (Chap. II, No. 551); jug, 1771 (S); covered bowl, 1772 (Chap. III, No. 1143); cup and saucer, 1773 (Chap. I, No. 42); cup and saucer, 1774 (Chap. III, No. 1147); 10 plates, 1789 (RC).

Micaud (1757–1810): pieces from a service, 1764–1772 (RC); cup and saucer, 1768 (Chap. II, No. 546); doll's cup and saucer, 1768 (Joicey Collection, VAM); *tête-à-tête*, 1769 (Chap. III, No. 1141); cup and saucer, 1779 (Chap. II, No. 561); plate, 1781 (S); large tureen, 1798 (S). Worked on service No. 2 (of which only 2 pieces remain), presented by Louis XV. in 1771 to Gustavus III. of Sweden (Royal Palace, Stockholm). Also worked on the service of plates in the Schlossmuseum, Berlin.

Michel (1772?–1780): pieces from a service, 1773–1774 (RC). Worked on one of the two services given by Louis XV. to Gustavus III. of Sweden in 1770–1771 (Royal Palace, Stockholm).

Nicquet (1764–1792): plate, 1768 (Chap. I, No. 24); butter-boat, 1780 (PM); 2 bowls, 1780 (RC); covered dish, 1781 (Chap. III, No. 1157); cup and saucer, 1784 (Chap. I, No. 58); cup and saucer, 1785 (Chap. II, No. 569); plate, 1787 (Chap. II, No. 572); plate, 1787 (Ch., No. 268); cup and saucer, 1789 (Chap. I, No. 67); sauce-boat, 1792 (VAM).

Noël (1755–1804): pieces from a service, 1761–1769 (RC); covered bowl, 1764 (PM); cup and saucer (*trembleuse*), 1764 (WC); cup and saucer (*trembleuse*), 1766 (WC); two-handled cup, 1766 (WC); cup and saucer, 1767 (Chap. I, No. 15); vase, 1767 (RC); urn, 1767 (RC); tray with cup, 1767–1768 (FL); cup and saucer, 1768

(Chap. I, No. 22); soap-dish, 1770 (FL); cup and saucer, 1775 (Chap. II, No. 557); cream-jug, 1775 (Currie Collection, VAM); *cabaret*, 1776 (PM); cup and saucer, 1777 (Chap. I, No. 44); mug, 1778 (WC); plate, 1780 (Chap. II, No. 564); butter-boat, 1780 (PM); 10 plates, 1789 (RC); cup and saucer, 1789 (RC); cup and saucer, 1790 (FL); vase, 1792 (Chap. III, No. 1174).

Pierre aîné (1759–1775): vase, 1773 (Fig. 458, WC).

Pierre le jeune (1763–1800): pieces from a service, before 1772 (RC); ditto, before 1783 (RC); cup and saucer, 1767 (Chap. II, No. 545); plate, 1780 (Chap. III, No. 1152); 2 cups and saucers, 1782 (RC); small tureen, with "jewelled" decoration added later, 1789 (RC); 5 plates, 1789–1791 (RC); pieces from a service, 1790 (RC); plate, 1790 (Chap. III, No. 1170); cup and saucer, 1791 (Chap. I, No. 80); cup and saucer, about 1795 (WC); tureen and stand, 1798 (S).

Pithou le jeune (1760–1795): 7 plates, 1788–1793 (B).

Raux (1766–1779): cream-jug (S).

Sioux aîné (1752–1792): oblong dish, 1759 (S); pieces from a service, 1760–1783 (RC); cup and saucer, 1785 (RC). See also "Landscape-painters."

FIG. 468.—Chappuis aîné, Boulanger (gilding by Prévost): plate from the service of Catherine II. of Russia. Soft paste. Sèvres, 1777. Victoria and Albert Museum.

Taillandier (1753–1790): 2 vases, 1755 (PM); covered cup and saucer, 1757 (Joicey Collection, VAM); 5 vases, 1757 (A. de Rothschild Collection); pieces from a service, 1758–1764 (RC); *cabaret*, 1759 (PM); cup and saucer, 1759 (VAM); breakfast-service, 1759 (S); jug, about 1760 (B); tea-pot, about 1760 (WC); pieces from a service, 1760–1783 (RC); two vases (*éventail* shape), 1771 (Jones Collection, VAM); tray, tea-pot, cream-jug, sugar-basin, 1777 (Fig. 466, H); breakfast-service, 1777 (A. de Rothschild Collection); jardinière (A. de Rothschild Collection); ditto (Ch. No. 256); tureen (ditto, No. 274); tea-pot, about 1780 (Clemm Collection, Dresden); plate from the service of Catherine II., 1778 (Currie Collection, VAM); 2 saucers, 1782 (RC); cup and saucer, 1783 (NY); pieces from a service, 1783 (RC); cup and saucer, 1790 (Chap. I, No. 74).

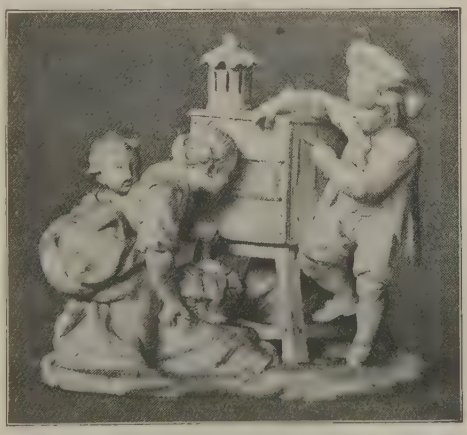

FIG. 469.—Falconet: *La lanterne magique*. Biscuit (soft paste). Sèvres, 1757. Schlossmuseum, Berlin.

Tandart (1754–1803): vase, about 1754 (RC); tea-service, 1756 (RC); tea-pot, 1757 (Chap. III, No. 1108); inkstand, 1758 (PM); pieces from a service, 1758–1764 (RC); 16 plates, 1758–1764 (RC); pair of vases (*éventail* shape), 1759 (Jones Collection, VAM); covered bowl, 1760 (WC); cup and saucer, 1759 (Currie Collection, VAM); cup and saucer, about 1760 (Currie Collection, VAM); pieces from a service, 1760–1783 (RC); covered cup and saucer, 1766 (WC); 2 plates, 1770 (RC); cup and saucer, 1772 (WC); saucer, 1775 (RC); sugar-basin, 1787 (PM); cup and saucer, 1788 (Chap. I, No. 65); ditto, ditto (Chap. III, No. 1161); 2 *cachepots*, 1789 (Chap. III, No. 1169); jug, 1791 (Chap. III, No. 1171); cup and saucer, 1794 (H). Took part in the decoration of

one of the two services given by Louis XV. to Gustavus III. of Sweden, 1770–1771 (Royal Palace, Stockholm).

Tardy (1755–1795): 2 jardinières, 1759 (Chap. III, No. 1113); cup, 1770 (Chap. I, No. 35); covered bowl, 1793 (Chap. I, No. 82).

Taunay (1745–1778): sauce-boat, no date (Franks Collection, BM).

Fig. 470.—Falconet: *Le tourniquet*. Model for biscuit (soft paste). Sèvres, 1760. Sèvres Museum.

Thévenet père (1741–1777?): 4 dishes, 1754 (RC); round bowl, 1760 (Von Pannwitz Collection); pieces from a service, 1760–1783 (RC); cup 1764 (Joicey Collection, VAM); pieces from a service, 1764–1772 (RC); jardinière, 1765 (Chap. III, No. 1124); cup and saucer (*trembleuse*), 1765 (FL); toilette-pot, 1765 (FL); covered bowl, 1767 (Chap. III, No. 1164); cup and saucer, 1768 (Joicey Collection, VAM); large bowl, 1768 (PM); cup and saucer, 1768 (RC); sugar-basin, about 1768 (RC); cup and saucer, 1769 (Chap. I, No. 30); mug, 1769 (Chap. I, No. 32); sugar-basin and cup and saucer, 1773 (PM); cup, 1773 (Joicey Collection, VAM); cup and saucer, 1775 (Joicey Collection, VAM); cup and saucer, 1774 (Chap. II, No. 555); cup and saucer, 1775 (WC); plate, 1779 (Currie Collection, VAM).

Vandé (1779–1824): cup and saucer, 1787 (PM).

Vavasseur aîné (1753–1770?): small square tray, 1757 (Currie Collection, VAM); cup and saucer, 1760 (WC); covered bowl, 1767 (Chap. III, No. 1132); cup and saucer, 1773 (Chap. III, No. 1145).

Vieillard (1752–1790): see "Figure-painters."

Xhrouet (1750–1776?): 2 small vases, 1754 (PM); cup and saucer, 1759 (Currie Collection, VAM); pieces from a service, 1761–1769 (RC); breakfast-service, 1764 (PM); cup and saucer, 1767 (PM); covered bowl, 1768 (NY); cup and saucer, 1768 (Joicey Collection, VAM); tea-caddy, 1776 (PM); pieces from a service, 1760–1783 (RC); cup and saucer, 1775 (RC).

GILDERS AND DECORATORS OF "JEWELLED PORCELAIN"

Fig. 471.—Falconet: milkmaid. Biscuit (soft paste). Sèvres, 1759. Sèvres Museum.

Boulanger père (1754–1784): a gilder much employed, whose mark is found together with that of various painters.

Chauveaux aîné (1753–1788): one of the gilders most often employed. Worked on one of the two services given by Louis XV. to Gustavus III. of Sweden, 1770–1771 (Royal Palace, Stockholm). Also "jewelled" his own work and that of other gilders (Fig. 493).

Cotteau (1780–1784): generally held to be the inventor of "jewelled porcelain." Cup and saucer, about 1780 (RC); 2 cups and saucers, 1783 (Fig. 491, S).

Le Guay père (1749–1796): the most renowned gilder of Sèvres, whose mark is found in company with those of various painters, but also frequently alone. Examples in the Sèvres Museum, 3 cups and saucers with various designs; in the Grassi Museum, Leipzig, a cup and saucer with *chinoiseries* in gold; in the Pierpont Morgan Collection 2 toilette-pots and 2 dishes (1774).

FIG. 472.—Falconet: *La baigneuse*. Biscuit (soft paste). Sèvres, 1759. Sèvres Museum.

FIG. 473.—Falconet: *Amour*. Model for biscuit (soft paste). Sèvres, about 1760. Sèvres Museum.

Parpette (1755–1757; 1773–1806): sometimes found referred to as the inventor of "jewelled porcelain." Works by him not known to the author.

Prévost le second (1757–1797): a gilder often employed. Seems also to have worked on his own account; in the Hamburg Museum a cup and saucer of hard porcelain of 1793 (Fig. 485); in the Schlossmuseum, Berlin (service of plates), 5 plates, one with trials of flower-painting. See also Fig. 468.

Théodore (1765–1779): a gilder commonly employed whose mark is found together with those of various painters. Appears to have painted independently 2 cups and saucers of 1775 with children and flowers in blue monochrome with flesh tints in red (Currie Collection, VAM).

Vincent: of two gilders of this name only Vincent *aîné* (1753–1758) seems to have worked independently, whilst his mark (the number 2000—*vingt-cents*) is also found together with those of other painters. His mark alone occurs on parts of a breakfast-service in the Musée des Arts Décoratifs, Paris, with *chinoiseries* in colours within gold borders; in the Traugott Collection, Stockholm, a ewer with basin of 1753 (*bleu-de-roi* with birds and flowers in gold, Fig. 429). Also did "jewelled" decoration in the style of Cotteau on work by others (several pieces in the Schlossmuseum, Berlin, Fig. 493; No. 271 in the Chavagnac Collection).

From the more or less ample evidence given by this list, we can, with some reserve, draw conclusions on various points. Thus, it is no mere accident that the group of "flower- and fruit-painters" is the largest, comprising nearly twice as many names as that of

Fig. 474. — Falconet : Pygmalion. Model for biscuit (soft paste). Sèvres, 1763. Sèvres Museum.

the "figure-painters." Flowers and fruit were beyond comparison the motives most frequently used at the Sèvres factory. That the group of "bird-painters," on the other hand, numbers but few names in comparison, calls for the explanation that this list only comprises artists who, in the works quoted, painted predominantly birds without flowers, and not birds in combination with flowers, by far the commonest type. The "flower- and fruit-painters" therefore include several who also painted birds. Similarly, the group of "landscape-painters" must be regarded as proportionately larger than it here appears. An artist such as Vieillard, for instance, was quite as much a landscape-painter as a figure-painter; in many of his decorations the figures are merely accessory to the landscape. Still, the list does give a correct impression on this head, inasmuch as landscape-painting as such—that is, without accessory figures—played a very subordinate part at Sèvres. We can also, to a certain extent, judge which artists were the most employed—which in most cases is equal to saying the best—from the number of works quoted as by them. In figure-painting, it would undoubtedly be Dodin and Morin, for birds Aloncle, Chappuis aîné and Evans, for flowers Levé aîné, Méreaud aîné, Noël, Taillandier, Tandart and Thévenet. It is in the painting of flowers, and of birds in combination with them, that the Sèvres painters made their greatest contribution to refined taste; in this they were aided and favoured partly by the wonderful aptitude of the soft porcelain for melting away all that was displeasing in the pure, strong colours, and yet retaining their freshness,

Fig. 475. —Pigalle : Mercury. Model for biscuit (soft paste). Sèvres, 1770. Sèvres Museum.

partly by the enthusiastic appreciation of the grace in flowers which the French people as a whole displayed in the somewhat feminine yet alluring style which has been named after Louis XVI. This style should rather have been called after Marie Antoinette, or still more correctly after Louis XV. and Madame de Pompadour, under whom its approach was already heralded. This floral style is never more fascinating than when fused in the soft, flower-decked porcelain of Sèvres.

FIG. 476.—*Conversation espagnole* (after Carle Vanloo). Model for biscuit (soft paste). Sèvres, 1772. Sèvres Museum.

At many places in the list of Sèvres painters we find, among jardenières, vases, plates, cups and saucers painted by them, the expression "parts of a service," followed by a date applying to the service in its entirety. This indicates that the painter in question was for some period of more or less duration assisting in the work upon this or that service. Even a casual glance at the list will show that a very great part of the soft porcelain which has been preserved to us from the best period of Sèvres consists of services or remains of the same, each separate tureen being, of course, the remains of a dinner-service, every cup and saucer or sugar-basin a survivor from a *tête-à-tête* or *solitaire*. Whole dinner-services —besides groups, figures and picture panels—were not infrequently used by Louis XV. as gifts to foreign rulers, ambassadors, and others whom the French Government wished to honour by some special attention. Thus we find, in 1768, on the occasion of the visit of the Danish king to Paris, "pour sa Majesté danoise et aux seigneurs de sa suite grand service de table, fond lapis caillouté, de 180 pieces" (to which were added in the following year 197 "pièces

FIG. 477.—Pajou: bust in biscuit (soft paste) of Madame du Barry. Sèvres, 1771. Sèvres Museum.

complémentaires, le tout d'une valeur de 32,918 livres"; the remains of this service may now be seen at Copenhagen, partly at the palace of Rosenborg, partly in the audience-chamber in the

Fig. 478.—Brancas-Lauraguais: plate of a kind of hard porcelain, painted in Chinese style and in *famille rose* colours. Château de Lassay, about 1764–1768. Sèvres Museum.

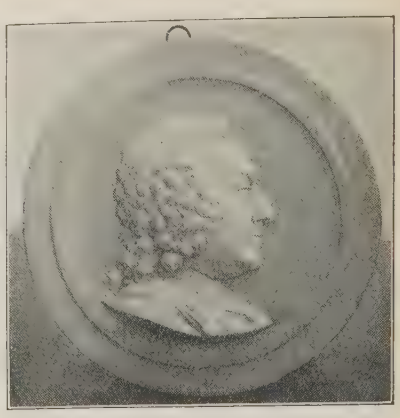

Fig. 479.—Brancas-Lauraguais: portrait in a kind of hard porcelain of the Comte de Caylus after a model by Nini. Château de Lassay, 1768. Sèvres Museum.

palace of Christian IX. at Amalienborg); so also in 1770–1771, a service of 214 pieces for King Gustavus III. of Sweden (Fig. 467). Even the Emperor of China, who might be thought well able to provide himself with fine porcelain, repeatedly received large consignments of gifts from Sèvres. But such gifts (Fig. 455) were, of course, nothing compared with what the king and his mistresses used in the way of services for their numerous palaces. In 1759, and again later, this consumption rose to enormous dimensions owing to the fact that Louis XV.—and his courtiers, following his example—at moments which appeared critical for the French finances, sent the table silver they had hitherto used to be melted down at the mint, and had it all replaced by porcelain from Sèvres. It was doubtless no small consolation for the lack of silver on the table that porcelain was then the height of fashion. Once a year the factory held an exhibition of its latest novelties in the

Fig. 480.—Bacchus as a child. First experiment at Sèvres in hard-paste porcelain. Sèvres, 1769. Sèvres Museum.

dining-hall at Versailles, and the fact that the king and Madame de Pompadour there made purchases often amounting to 80,000 or 100,000 livres was, of course, an invitation to the ladies and gentlemen of the Court to do likewise. We can see from the journal of Lazare Duvaux what fabulous sums were spent by the collectors of the period on Sèvres porcelain. Next to Madame de Pompadour, the greatest collectors were the Duc d'Aumont, the Marquis d'Argenson and the Princesse de Talmont. There was ample opportunity to purchase. Not only had the factory its own sale-rooms in the Rue de la Monnaie, but its wares were to be bought of every art dealer in Paris. Many large orders also came in from a distance. The largest was that for a service of 744 pieces, ordered by Prince Bariatinsky in 1777 on behalf of Catherine II. of Russia, the bill for which amounted to the fantastic sum of 328,000 livres (Fig. 468). A single plate of this service has on occasion fetched 30,000 to 40,000 reichsmarks in our own time, a pair of wine-coolers (sold by Goldschmidt of Frankfort) 100,000. It is not surprising, then, that more exceptional specimens, such as vases, *pot-pourri* jars, and jardinières by Morin, Dodin, and others, when on rare occasions they have appeared in the market, have realised as much as would be paid for masterpieces of painting by the greatest old masters. But it cannot be denied that the soft porcelain of Sèvres, with its magnificent ground colours and medallions in reserve with the most delicate miniature paintings, often in charming frames of tooled gold, represents a height of technique never attained either before or after the twenty years from about 1760 to 1780, in which the French factory was at its prime and became famous as unquestionably the foremost in Europe. And this applies not only to large and unique pieces by the greatest of its painters, such as Taillandier, Dodin or Morin; pieces from services also, even trifles such as *bonbonnières*, snuff-boxes, needle-

Fig. 481. Boizot: one of a series of *girandoles*. Model for biscuit (soft paste). Sèvres, 1774. Sèvres Museum.

cases, etc., are almost invariably of an irreproachable technique unknown in the work of any other factory, and undoubtedly due chiefly to the fact that the manufacture at Sèvres rested on unshakably firm tradition, combined with a constant striving after ever greater perfection. It was undoubtedly of the highest importance to the stability of the factory that it was able to retain its finest craftsmen throughout a great number of years. Painters who entered the service of the Vincennes factory between 1745 and 1750 were still painting at Sèvres thirty, forty, or even fifty years later, and were often succeeded in their respective branches by their sons and grandsons. Each of these painters had not only his speciality, figures, flowers, birds, etc., but also a limited palette for use within the same, made good by an unlimited insight in regard to the relation of his colours to the firing. Finally, it was, of course, of the very greatest importance that the firing itself was under the charge of two of the best painters at the factory, Armand aîné and Capelle, during the fifty years or thereabouts they spent there.

Fig. 482.—Boizot: *L'autel royal*. Model for biscuit (hard paste). Sèvres, 1775. Sèvres Museum.

Fig. 483.—Le Riche: *La nourrice*. Model for biscuit. Sèvres, 1774. Sèvres Museum.

That Sèvres was regarded, from as far back as about 1760, not only as the finest factory in Europe, but also as the leading establishment in regard to taste, was not unconnected with the fact that it was the first to adopt the new pseudo-antique taste in its somewhat feminine, but bewitchingly graceful French form, in which, as already suggested, flowers and flower-like

colours were no less outstanding elements than the severe classical formulas. In the painting studios it was Bachelier who introduced the neo-classical style, in the modelling workshops *Falconet*, who was appointed head of this department in 1757.

Fig. 484.—Boizot: *Le triomphe de Bacchus*. Model for biscuit (hard paste). Sèvres, 1775. Sèvres Museum.

In 1755, when he was at work on the aforementioned statuette of Madame de Pompadour as the Goddess of Friendship, his style was still affected by the influence of Boucher, and his first works from the period of his permanent appointment also reveal something of the same spirit. It is, however, in many cases difficult to determine what is to be ascribed to him and what to the school he created in the factory with the help of young sculptors such as *Duru*, *Le Riche*, *Liance*, *Huet*, *Leclerc*, *Tristant* and *Perrotin*. *Les enfants Falconet*, among the earliest productions of the school, differ but little in essentials from *les enfants Boucher*; the two groups, *La lanterne magique* (Fig. 469) and the pendant to it, *Le Tourniquet* (Fig. 470), both dating from 1757 to 1758, and represented in the Victoria and Albert Museum by specimens in the Schreiber Collection, are actually executed from compositions by Boucher, and the same is true of several other groups and figures of the first years of Falconet at Sèvres, while others, such as the dairymaid (Fig. 471), are in a naïve rustic style, suggestive of Defernex. But he had already displayed a purer, nobler, more elegant style, which he himself called "plus noble, d'un gout plus général et moins sujet aux révolutions de la mode," in the famous "*Baigneuse*" which he exhibited in marble at the Salon of 1757, and this figure, which he transposed in 1759 into a statuette in biscuit (and which was soon copied in several factories outside France, including that of Copenhagen), represents his first, still somewhat hesitating breach with the soft and sensuous form of Boucher (Fig. 472). So also, the no less famous Cupid in biscuit

FIG. 485.—Prévost: cup and saucer, hard paste, with baskets of fruit painted in colours and wide ornamental borders in gold. Sèvres, 1793. Hamburg Museum.

by Falconet inscribed on the pedestal: "Qui que tu sois, voici ton maître," is a minor edition of a work in marble, executed as such to the order of Madame de Pompadour for the Hôtel d'Évreux in Paris (Fig. 473). On the other hand, a counterpart to the *Baigneuse*, the *Nymphe sortant du bain*, was born in biscuit, but for all that is none the less of a monumental character. Falconet and his school at Sèvres seem to have rapidly fallen so much in love with the *pâte tendre* of the factory that it became, for him and his staff of young sculptors, a material for sculpture, to rank with marble and bronze. True, Sèvres continued, also under Falconet, to provide the fashionable world with subjects of sweetness and gallantry, such as cupids in groups or as single figures; but at the same time its soft paste was utilised in such a manner that even magnificent monumental works such as the *Pygmalion* of Falconet from the Salon of 1763 were rendered in the fragile material (examples in the Musée des Arts Décoratifs, Paris, and at Sèvres, Fig. 474). Busts also were executed in it, as, for instance, one of Louis XV. after a model by Lemoyne, and one of Diderot, whereby a line was taken up which Sèvres continued to follow after Falconet had left the factory in France to enter the service of Catherine II. and carry out the monument to Peter the Great at St. Petersburg.

FIG. 486.—Ewer and basin, hard paste, with flowers painted in colours and gilding. Sèvres, 1777. Sèvres Museum.

After Falconet's departure, Bachelier became head of the modelling workshops, as he already was of the painting. He instructed *Pigalle* to make for the factory models of his most admired works, such as the group of *L'amour et l'amitié*, ordered by Madame de Pompadour in 1758 (formerly at the château of Bellevue, now in the Louvre), and the statue of Mercury (Fig. 475) from Frederick the Great's palace of Sans-souci at Potsdam (1770). In other words, he continued the traditions created by Falconet for modelling in biscuit, which differed only from other monumental sculpture in its being of small or moderate dimensions. Once thus confused, ideas as to the application of biscuit went farther and farther astray. Antiques were now copied in biscuit, and when the factory, on the occasion of the marriage of the Dauphin (later Louis XVI.) with Marie-Antoinette in 1770, wished to make an offering to the royal pair, it was decided to concentrate all its powers on the production of a table decoration which should be a literal copy of the entire Place Royale at Rheims, with the statue of Louis XV. as centre-piece, to which Pigalle, Allegrain and Mouchy had devoted nearly ten years of work. Not content with this, it soon became the ambition of Bachelier to make Sèvres practically a complete museum of contemporary French sculpture by transposing all its works into

FIG. 487.—Tureen, hard paste, with fruit, emblems of the chase, etc., painted in colours. Sèvres, 1777. Kunstindustrimuseum, Copenhagen.

FIG. 488.—Vase with reliefs in white biscuit (hard paste) on a light blue ground. Imitation of Wedgwood. Sèvres, about 1774–1780. Sèvres Museum.

biscuit. As the Gobelins and Beauvais, after their own fashion, spread abroad the most famous masterpieces of French painting throughout the world, so Sèvres was to spread sculpture. But not content with this, again, Bachelier also had models for biscuit made from paintings, or from the drawings for tapestries, as, for instance, the *History of Don Quixote* of Charles Antoine Coypel (1771) and the *Conversation espagnole* of Carle Vanloo (1772, Fig. 476). To these groups should be added some single figures, including a well-known one probably representing Madame Dubarry as a Spanish singer (1774), the cartoon for which is supposed to be the work of Louis-Michel Vanloo, a nephew of Carle. Following the Pompadour tradition, but with nothing like the same inclination or taste for art, La Dubarry also constituted herself a friend of the Sèvres factory. Several museums and private collections possess plates and other parts of services with her initials, a D in gold and a B in flowers. There are also, in the Sèvres archives, sketches for another service for her use, by the famous engraver Augustin de St. Aubin. Her handsome bust in biscuit, after a model by Pajou (1771), is in the museum of the factory, and modern reproductions are often seen on the market (Fig. 477).

FIG. 489.—Cup and saucer, hard paste, painted with goats, sheep and cattle in black monochrome by Georges Lamprecht. Sèvres, 1786. Sèvres Museum.

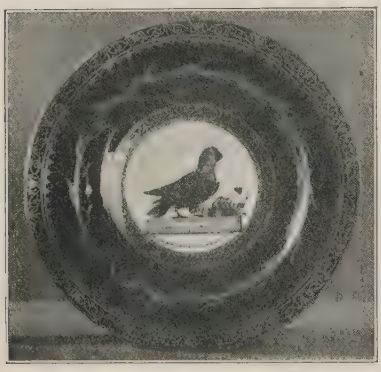

FIG. 490.—Boucot: plate, hard paste, with tortoiseshell glaze; in the middle a parrot in natural colours. Sèvres, 1792. Sèvres Museum.

FIG. 491.—Cotteau: cup, soft paste "jewelled porcelain." Sèvres, 1783. Sèvres Museum.

All the sculptural productions here mentioned show that Sèvres had, about 1770, surmounted all the difficulties at first presented by the soft porcelain; nevertheless, the factory never for a moment ceased to covet possession of the secret of the hard, true porcelain. An opportunity of securing it had arisen in 1753, while the factory was still at Vincennes, when Paul Hannong (as

already related in Vol. I., p. 304) had offered to sell it as a consequence of the rescript prohibiting the import of his genuine porcelain into France. His overtures, however, came to nothing, partly because his price was considered too high, and partly because he was unable to point out any deposit of kaolin on French soil; he therefore, as already mentioned (p. 199), found himself obliged to remove his sphere of operations to Frankenthal. Shortly after this, a couple of workmen from his factory there attempted to sell the secret—as it proved, however, without knowing it themselves. Meanwhile, a constant search for kaolin was being made in France, and after Macquer, the chemist aforementioned, had suggested to his colleagues in the provinces that the substance in question was quite as likely to be found in French as in German soil, he was informed, in 1760, that a deposit of kaolin had been discovered at Alençon. The kaolin from here, however, yielded only a coarse grey porcelain, not to be compared with the German product. New experiments were instituted in 1764 by the Comte de *Brancas-Lauraguais*, but led apparently to little result beyond the samples with his monogram, *LB*, now in the Sèvres Museum, consisting partly of some plates in the Chinese style (Fig. 478), partly of a couple of casts from medals and a portrait medallion of the Comte de Caylus, signed "Nini" (Fig. 479; see also Vol. I., p. 315 f.). Macquer meanwhile continued his search, and at last, in 1768, the magnificent deposits at St. Yrieix, near Limoges, were found. There still exists in the Sèvres Museum a charming little figure, Bacchus as a child (Fig. 480), which Macquer had made from the first sample of serviceable French kaolin. In 1769, the deposits at St. Yrieix were acquired by the State. But it was not until 1772, we may say, that the production of hard porcelain was begun at Sèvres on factory lines, and even then it was not utilised to anything like the same extent as the soft paste.

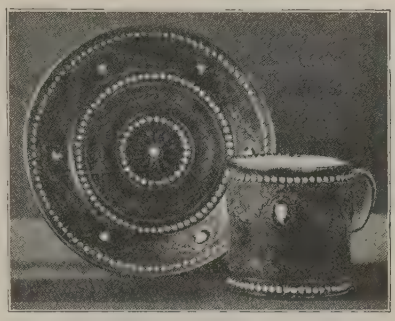

Fig. 492.—Le Grand (?): cup and saucer, soft paste "jewelled porcelain." Sèvres, about 1780–1785. Sèvres Museum.

Fig. 493.—Vincent and Chauvaux: cup and saucer, soft paste "jewelled porcelain." Sèvres, about 1785. Schlossmuseum, Berlin.

In the same year, 1772, by the death of Boileau, the factory lost its old director, who had been associated with it from its earliest years. He was succeeded by *Parent*, who, it is true, was found six years later to have a deficit of something like 250,000 livres, but who nevertheless introduced order into many external and internal affairs of the factory. He managed, for instance, to organise the production of hard porcelain in such a manner that it was put on a scientific basis and enabled to maintain the requisite independent position in the factory. He also succeeded in guarding it against the increasing competition of the smaller French factories, which, sometimes under distinguished patronage, decorated their porcelain in gold and colours in defiance of the Sèvres monopoly. And, finally, he realised that the factory, since the departure of Falconet, had need of a young and fertile modeller, capable of something more than copying large sculpture in biscuit. In 1771 he was fortunate enough to find such a modeller in the person of *Louis-Simon Boizot*, a pupil of Slotz, who had taken the *grand prix de Rome*, but was otherwise little known as yet, when, at the age of thirty-two, he was appointed artistic director of the plastic work at the factory. He was no genius; but his taste was a finely cultivated product of the French feeling for beauty of form, and he had just the requisite impersonality to sum up in himself, as it were, all the merits possessed by the many excellent French sculptors of the day. Clodion and Falconet, Bouchardon and Pigalle, Caffieri and Pajou were, so to speak, fused in his art to an irreproachable and pleasing unity.

FIG. 494.—Boizot and Thomire: so-called *Vase Médicis*. Hard paste (see further p. 310). Sèvres, 1783. Louvre, Paris.

The first works of Boizot, such as the famous *Girandole* (Fig. 481), were still in *pâte tendre*, but from about 1775 he relinquished this for the new *pâte dure* biscuit, of which we may say that, with its hard, slightly glistening bluish whiteness, it was far less beautiful than the soft biscuit, with its dull, warm tone, with the quality almost of painting; at the same time it lacked the alluringly pleasant feel of the latter. But the hard biscuit was less risky in the firing, and could be used without danger to

the results for work on a large, or even colossal scale; it had also, in contrast to the soft biscuit, the merit of being impermeable to dust and easily washed, besides other advantages. One of the finest works of Boizot is the group of 1775, generally known by the title of "Allegory of the Wedding of Louis XVI. and Marie Antoinette," though it is of later date than the event, and should properly be called *L'Autel Royal* (Fig. 482). It shows the king and queen, clasping hands above an altar inscribed *Au bonheur public* and a globe with the lilies of France. Of the few examples made from this model probably only a single one still exists, in the Petit Trianon at Versailles. For the rest, the sphere of Boizot was chiefly woman and child. His art centred about this theme, whether his subjects were drawn from real life, from the theatre, the ballet, allegory or mythology. In a light antique disguise suited to the taste of the period, he presented his women as Venus or the Graces, nymphs and Bacchantes, the children appearing as Cupid or Hymen in every imaginable situation. He had also, in the aforementioned Le Riche and other modellers at the factory, assistants who had formerly been able to adapt themselves to the style of Boucher, and now adapted themselves to his to such a degree that it is often impossible to determine what is his own work and what that of his school. We can, however, point out as certainly by Le Riche some groups of 1774, such as *La nourrice* (Fig. 483), *Le déjeuner*, *La toilette*, which are not like Boizot, but were produced under the influence of the *scènes de mœurs* of Moreau le jeune, of the same year.

Fig. 495.—Caffieri: Molière. Statuette in biscuit (hard paste). Sèvres, 1783. Schlossmuseum, Berlin.

As mentioned, from about 1775 onwards Boizot took to using the hard biscuit, at any rate for the large table groups, of which the *Triomphe de Bacchus* (Fig. 484, 1775; in the Sèvres Museum) is the most famous. The soft porcelain, however, maintained its position beside the hard, while at the same time work in the hard was largely restricted to imitation (often very successful) of the soft (Figs. 485–487). It would seem as if Sèvres had not at first quite realised what use to make of the hard porcelain without imitating the German. One of the first employments of the new paste was, in fact, for the purpose of imitation, namely, to copy the blue-and-white stoneware of Wedgwood (Fig. 488), which

Sèvres copied so successfully from about 1774 that it is often difficult to determine whether plaques in the Wedgwood style on ormolu clocks, and inlaid panels of the same class in furniture, are from the English or the French factory. At the then stage of ceramic chemistry there were perhaps no more great discoveries to be made in the field of hard porcelain. At any rate, Sèvres had apparently nothing much to boast of in that respect. Here and there we may come upon some curious trial-piece, as, for instance, in the Sèvres Museum, a cup and saucer of 1785 by Lamprecht with goats, sheep and cattle in black monochrome (Fig. 489), also, in the Hamburg Museum, a cup by Fallot, of 1778, with pheasants and other birds laid on in gold and silver with the evident intention of attaining something of the effect produced by Japanese lacquer. A similar idea seems to have inspired a black glaze probably used only as a ground for *chinoiseries* in gold (in the Schlossmuseum, Berlin, a plate of 1790, marked G. I.; in the Sèvres Museum, a ewer and basin of 1791, by Le Guay). More successful, apparently, was a brown tortoiseshell glaze, produced by means of iron and manganese, which, with the addition of blue, became the so-called "green tortoise-shell" which has long been the particular passion among English collectors (Fig. 490). Costlier still—the most costly, indeed, of all Sèvres porcelain—is the contemporary, soft-paste, so-called "jewelled Sèvres" (Figs. 491–493), said to have been invented by an enameller named *Cotteau*, about 1780, the technique of which consists in fusing on to the porcelain drops of different coloured enamels. Dropped on to thick gilding, as they generally were, the spots of enamel present the effect of real rubies, emeralds, sapphires, pearls, etc., set in gold. Cotteau does not appear to have been on the regular staff of the factory, but rather to have been sent for when required, as was the case, for instance, in 1781, when Marie Antoinette had a magnificent toilette mirror and service made as a present for Marie Feodorovna of Württemberg, wife of Paul I., afterwards Czar of Russia. But

Fig. 496.—Pajou: Birth of the Dauphin. Model for biscuit (hard paste). Sèvres, 1781. Sèvres Museum.

the decorators at the factory itself must soon have learned the process from Cotteau; for there is, as will be seen from our list of painters, "jewelled porcelain" by other hands than his, while other French factories besides Sèvres have used the same process (for example, Saint-Amand, even in the nineteenth century).

This technique, of course, implied a misjudgment of the nature of porcelain, and a similar error was committed at the same period in a different way. One use to which the porcelain was put—and in spite of all a very charming one at times—was that specially patronised by Marie Antoinette, namely, insertion in the shape of large or small plaques, painted chiefly with flowers, but occasionally also with figures, into pieces of furniture, especially work-tables, dumb-waiters, etc., with costly inlay in different coloured woods and mountings of ormolu (the type is richly represented in the Jones Collection in the Victoria and Albert Museum, where a work-table by P. Garnier shows that it was known as early as 1759). Another kindred use of porcelain was to make it a kind of canvas on which anything whatsoever could be painted, preferably reproductions of the most popular paintings. As soft porcelain was best suited to this purpose, and this ruled out large dimensions, the paintings in question (not to be confused with the sheer horrors of the same class on hard porcelain of the nineteenth century) were mostly of moderate size. There is, however, in the Sèvres Museum, a landscape-painting about 2 feet square with hunting-scenes by Asselin after Oudry. In the same collection there is also a picture of still life, of 1786, by Castel after Desportes. The best productions of the kind are considered to be nine panels, *Les Chasses du Roi*, executed in 1779–1781 after Oudry for the dining-room to the *petits appartements* at Versailles, where they are still to be seen in their places.

FIG. 497.—Boizot: Birth of the duc de Normandie. Model for biscuit (hard paste). Sèvres, 1785. Sèvres Museum.

While more unique works such as those just mentioned were being produced at the factory, its more common wares were growing more and more strongly marked by the increasing fondness of the age for the antique. This was greatly furthered by *Regnier*, the new director, who succeeded Parent in 1778, and also by a new administrator, *d'Angivilliers*, formerly *Directeur des Bâtiments*, who was associated with the factory from 1780, and in the twelve years before the downfall of the monarchy maintained a strict rule,

which he even extended to matters of taste. Among other new models for copying which he furnished was a collection of original "Etruscan" vases, supplied to him by Denon. He was, as will be understood from this, a sworn adherent of the neo-classical school, with no appreciation of the perils with which this threatened the shapes natural to porcelain. As his most glaring error may be noted the so-called *Vase Médicis* (Fig. 494), 2 metres high, of 1783, with a blue ground, biscuit reliefs by Boizot and ormolu mountings by Thomire, which is still to be seen at the Louvre. For this vase, and a counterpart to the same (in the Palazzo Pitti, at Florence), Thomire sent in a bill for nearly 108,000 livres. Another error on the part of d'Angivilliers was the series of reductions of statues of great men (among them Corneille and Molière, by Caffieri, Fig. 495; Pascal, Descartes, Bossuet, Turenne, by Pajou; Racine, by Boizot; Lafontaine, by Jullien; Montesquieu by Clodion; Tourville, by Houdon) which he ordered to be made, and the whole series of which, twenty in all, can be seen in the Schloss-museum, Berlin. In other ways also, d'Angivilliers did violence to the natural growth of the artistic powers of the factory. As a loyal adherent of the monarchy, for instance, he regarded it as his duty to let the royal factory display its loyal feelings whenever a special event happened at Court. In 1781, for example, Pajou was instructed to celebrate the birth of the Dauphin by producing a "Venus rising from the sea, bringing a Dauphin to France" (Fig. 496), while Boizot, in 1785, on the birth of the Duke of Normandy (afterwards the Louis XVII. of the Legitimists), was given the no less difficult task of representing "The French monarchy, on the stem of which the Genius of Fertility plants the third shoot" (Fig. 497). The factory was at that time increasingly occupied also with the production of busts and other portraits of the French Royal Family and friendly foreign princes, among them Frederick the Great (Fig. 498). Altogether, relations between the factory and the Court had never been more

Fig. 498.—Boizot: Frederick the Great. Equestrian statuette in biscuit (hard paste) on a blue pedestal with applied bronze reliefs by Duplessis. Sèvres, 1781. Versailles Museum.

intimate than they were under Marie-Antoinette, and the Court had never made such great demands as now, when, on the verge of the abyss, it ordered a service every single plate of which represented the work of two months and cost nearly 500 livres. Bachelier was still head of the painting studios; he himself, however, does not appear to have been able any longer to satisfy the requirements of the age. A service (called the "arabesque") made for Marie-Antoinette in 1784 was from drawings by the architect *Masson* after motives from the Loggie of Raphael. The services at the Trianon (Fig. 499) and Rambouillet, decorated with Pompeian designs, were the work of a young professor at the Academy, *Lagrenée le jeune*, who, from 1785, acted as a sort of assistant to Bachelier. His drawings for the service for the *laiterie de Rambouillet* are preserved (like those of Masson) in the Sèvres Museum, and show that the painting-rooms of the factory were at that time (1788) altogether given up to the prevalent Græcomania. Highly instructive with regard to the style of Sèvres at the close of the time of Louis XVI. is a collection of seventy-three plates formerly in the possession of the ex-German Emperor, and now in the Schlossmuseum at Berlin. One of the plates dates from 1770, two are of 1783, the remainder of the years 1788–1793. Nearly all bear witness to the mastery of every kind of technique which the factory still maintained, but the great majority, with their mathematical divisions and mechanically set out ornaments, show at the same time that the artistic spirit, fancy and grace had already forsaken the factory before the Revolution demolished its old artistic culture altogether.

FIG. 499.—Lagrenée le jeune: cup and saucer from the Trianon service. Hard paste. Sèvres, 1788. Sèvres Museum.

In the modelling workshops, on the other hand, something of the great old traditions still lived on even during the last years of Louis XVI., thanks to Boizot, as we may see from the perfect rendering of form still kept up, and in other ways. A Wedgwood-blue basket of 1790, for instance, in the Sèvres Museum, full of splendidly-modelled flowers, carnations, yellow narcissus, lilac, etc., is still admirable beyond all bounds in this respect. But in figure compositions also the factory still maintained a more than irreproachable modelling. This applies to groups and single figures such as "The Judgment of Paris" (1781, Fig. 500), "The Toilet of Venus" (1783), "Diana and Endymion" (1784, Fig. 501), "The Birth of Bacchus" (1784), "Apollo and Daphne"

(1787), " The Rape of Proserpine " (1787), " The Childhood of Silenus " (1788), " Loyalty " (1782), " Wisdom," " Beauty " (1782), " The Muses " (1788); all these combine severity of style with polish and careful working out of the form. Compared with subjects such as those here mentioned, subjects from life played but a subordinate part; there are enough of them, however, to show, in groups such as *La fête des bonnes gens* in the manner of Greuze (1777, Fig. 502) and *La Rosière de Salency* (1784, Fig. 503), a reflection of the sentimental feelings which so strangely run athwart the feeling for the unimpassioned antique. The theatre also, which in the years immediately preceding the Revolution was a more powerful factor than ever, likewise furnished Sèvres with numerous themes, and d'Angivilliers endeavoured in this wise to keep the factory in every way in touch with the times. Despite his efforts, however, he did not succeed in guarding it against the coming storm. Wealthy people were already leaving Paris, and this put an end to the sale of the costly output of the factory. In 1789, a revolt of the factory hands took place because they could not get their wages. Still the king could not bring himself to give up the factory, or even to dispose of it when an advantageous offer was made him in 1790 by a group of financiers. " Je garde la Manufacture de Sèvres à mes frais," he said, reserving, however, the right to reduce the cost of keeping the factory going. He thus succeeded at any rate in maintaining the factory, a decree of the National Assembly in May 1791 declaring that the Gobelins and Sèvres were both on the Civil List of the king, and were not to be treated like the other *biens nationaux*.

FIG. 500.—The Judgment of Paris. Model for biscuit (hard paste). Sèvres, 1781. Sèvres Museum.

After the downfall of the monarchy, the factory entered upon a chaotic period, only terminated in May 1800, when *Brongniart*, only thirty years old, was appointed as its chief, in which position he remained until his death, that is, for no less than forty-seven years. The work produced during the Revolution is at the most of merely historical interest; the old artists, who had worked at the factory, many of them from its first years, died, or were dismissed, or fled, for fear that their years of work in a royal institution might bring them under suspicion of being adherents of the monarchy. Many of them had, of course, signed their names,

as it were, to works executed for the glorification of the royal house, and in 1793 they were witnesses when all such works were smashed to pieces without mercy. The only ones spared were an equestrian statue of Frederick the Great by Boizot (1783, a specimen in the Schlossmuseum Berlin)—for the reason that the prince in question had been not only a king, but also a philosopher, and the friend of Voltaire—and some busts of Diderot and Rousseau, Brutus and Socrates. The remaining stock of biscuit in the factory was broken up by order, in the space of four hours, by men of its own staff.

FIG. 501.—Diana and Endymion. Model for biscuit (hard paste). Sèvres, 1784. Sèvres Museum.

The new productions of Sèvres between 1790 and 1795 were restricted to some groups of a revolutionary-allegorical character, some busts of the men of the Revolution, together with porcelain painted with formal ornament, the antique designs which had been in use from the time of Louis XVI. being often mingled with the banal revolutionary emblems, fasces, Phrygian caps and the tri-coloured ribbon (Figs. 505, 506). Soon, however, the whole of the old stock of motives was taken into use again, but poorly, often extremely poorly treated. We find, for instance, a mass of bad flower-painting (by *van Spaendonk*, among others) on the Sèvres porcelain of the last decade of the century, and the porcelain itself was often of poor appearance, full of faults, clumsy, and dirty in the glaze. But from the first establishment of the Directoire, when it was resolved that Sèvres, "étant une des gloires de la France," was to be kept up as a national undertaking, there was again some opportunity for the factory to produce more luxurious wares. In the first place, the men of the Directoire were not averse from surrounding themselves with something of the luxury of the old days, and further, diplomatic gifts in porcelain in the name of the Republic now took the place of those formerly sent in the name of the king. But they were not always paid for. Talleyrand, for instance, refused to pay a bill for 290,000 francs for porcelain debited to the account of his Ministry of Foreign Affairs, and many other circumstances combined to bring the factory in a short time to a position of great financial distress. In order to raise ready money, auction sales and lotteries were held for the disposal of the stocks of glazed porcelain, which, unlike the biscuit,

had escaped the vengeance taken upon the "tyrants." And finally, the institution even had recourse to the fatal step of selling off enormous quantities of undecorated porcelain, a proceeding the effects of which are felt even to the present day. It is this which constitutes a great part of what is now in circulation as "Sèvres," and indeed *is* Sèvres inasmuch as the porcelain itself is genuine, whereas the decoration has been added in course of time in all manner of places other than the famous French establishment.

FIG. 502.—*La fête des bonnes gens.* Model for biscuit (hard paste). Sèvres, 1777. Sèvres Museum.

An event of decisive—and fatal—significance in the history of the factory after 1800 was the placing of its entire management, administrative, technical and artistic, in the hands of a single man, and that man, *Brongniart*, a scientist, and not in the least degree an artist. His aim was first to make sure of the technique of the factory by putting it on a scientific foundation, and, secondly, to use all reasonable means to attain financial stability. One of his first steps was, therefore, in 1804, to stop the costly production of the beautiful but unpractical soft porcelain, and devote more energy to the task of making the hard paste a product as perfect technically as that of China. The degree to which his unselfish life was given up to scientific and practical studies on the chemistry of ceramics is evident from his very famous work, *Traîté des arts céramiques* (1844), which was to prove the bible of all potters for a generation or more. After 1804, when the factory once more became *domaine de la couronne*, and the object of an interest on the part of Napoleon equal to that shown formerly by the kings of France, it was able once more to indulge in the luxury of attempting the extraordinary. But in the eyes of Brongniart, the extraordinary meant an advance not in artistic taste, but in technical ingenuity, and while he was doing all he could to secure the best possible conditions for technique in the factory, the taste

FIG. 503.—"Crowning of the Rose Queen of Salency." Model for biscuit (hard paste). Sèvres, 1784. Sèvres Museum.

prevailing there was hastening on the downgrade. This, of course, is to some extent owing to the general tendency of the first half of the nineteenth century, which was unfavourable to the decorative arts. But in view of the traditions in the factory, the artistic decline would hardly have been consummated so rapidly at Sèvres if Brongniart had been as competent in art as in chemistry. As it was, he followed the unfortunate example set by Sorgenthal of Vienna in letting loose a staff of historical painters and other ordinary painters—able men enough, but with no conception of decorative work—to work their will upon the porcelain, painting over the stiff, unbroken Empire shapes either with antique ornaments in dull, dreary colours or in over-brilliantly polished gold, or again with naturalistic pictures with a multitude of figures and a multitude of colours casually thrown together. These painters had plenty to do under Napoleon, for the Revolution had emptied all the palaces and châteaux of France of both "useful" and ornamental porcelain, and the Emperor also, on his campaigns, was constantly sending home orders for services, besides distributing presents of Sèvres porcelain in every direction. All such ware, of course, had to be in the grandiose style of the Empire period. An "Egyptian" service for the Tuileries (completed in 1808) was decorated on a blue ground with hieroglyphics in gold and pictures by *Sweebach* from Napoleon's expedition to the land of the Nile. A so-called "Olympian" service was decorated with pictures of the other victories of Napoleon, and these also furnished, separately, the themes for a number of contemporary vases. The most colossal of these vases, however, was in another style—a "Medici vase," with blue ground and a representation, in biscuit relief, from a drawing by *Isabey*, of the wedding of the emperor with Marie-Louise. This vase had over 150 figures in the foreground, over 2,000 in the background; it cost 30,000 francs and took three years to make. Even more costly was a *Vase Étrusque* painted with a representation by *Béranger* in an encircling frieze of the solemn

Fig. 504.—Fumez: cup and saucer with polychrome designs in a frieze on a turquoise-blue ground. Sèvres, about 1795. Sèvres Museum.

Fig. 505.—Commelin: cup and saucer with polychrome designs, partly on a turquoise-blue ground. Sèvres, about 1795–1800. Sèvres Museum.

entry into Paris of the stolen Italian works of art. Other vases showed the battle of Austerlitz, the emperor before Vienna, his entry into Berlin, etc. But the rounded surfaces of these vases, even when 3 feet high, were not spacious enough, in the eyes of the Emperor, to celebrate his immortal fame. Flat surfaces would, of course, be better suited to the purpose. Not the little panels it had become the fashion to insert in furniture—these would not do. Whole table-tops had to be called into requisition in order to glorify his person in porcelain. The most famous of these tables, long since lost, was the *Table des Maréchaux* (exhibited in 1810) from a design by Percier, painted by Isabey, and mounted in bronze by Thomire. In the centre of it was seen the figure of the emperor himself in full uniform, inserted in the middle of a star, while thirteen of his victorious generals were portrayed in the intervals between its rays.

Fig. 506.—La Roche : cup and saucer, hard paste, with Revolutionary emblems in reserved panels on a turquoise-blue ground. Sèvres, 1792. Sèvres Museum.

The extravagant magnificence of style created by Napoleon lasted, as we know, a good way on into the nineteenth century, in a more or less impoverished form. We show here (Fig. 507), as a specimen of this deadly dull style, a plate from a breakfast service decorated by J. B. Isabey, with scenes from the life of the French peasant, and presented by Louis XVIII. to " Madame " the Comtesse d'Artois, afterwards the queen. It was executed in 1817. Sèvres clung to this style longer than other factories, and with ever more wretched results. We will not dwell upon these here, however. Collectors of the right sort are not interested in Sèvres beyond about 1800 at the latest, when Brongniart irrevocably put an end to the production at the factory of the beautiful soft porcelain. It is in reality this, and only this, which has given the name of Sèvres that pleasant ring it has in the ears of all collectors.

As already mentioned (p. 271) the Vincennes factory was given permission as early as 1753 to use as its mark the entwined *L*'s of the Bourbons, and Sèvres retained the same right up to the Revolution. From 1753 inclusive, the use of the alphabet for year-marks was introduced, the letter for the year being placed in the interval between the two inward-facing *L*'s. In 1777, the entire alphabet had been used up in this way, and from 1778, therefore, double letters were used instead of the single ones. As no table of these year-letters is given in many books of marks, it has

been judged advisable to insert one here, as convenient for reference.

A.....1753	J 1762	R.....1770	AA 1778	II 1786
B.....1754	K 1763	S 1771	BB 1779	JJ 1787
C.....1755	L.....1764	T 1772	CC 1780	KK 1788
D 1756	M.....1765	U 1773	DD 1781	LL 1789
E.....1757	N 1766	V.....1774	EE 1782	MM.....1790
F.....1758	O.....1767	X.....1775	FF 1783	NN 1791
G 1759	P 1768	Y.....1776	GG 1784	OO 1792
H 1760	Q.....1769	Z.....1777	HH 1785	PP (until 17 July) 1793
I 1761				

Hard porcelain of the period 1769–1793 generally has a royal crown above the two *L*'s.

From the 17th of July, 1793, till 1800, no year-mark was used, and the two *L*'s were replaced during that time by the letters *RF* (République Française), either separately or in a monogram, and with the word *Sèvres* or *sève* beneath.

From 1801 to 1816, the year-marks were as follows:

T9 (Year IX of the Republic)	1801	9 1809	
X („ X „ „)	1802	10.....1810	
II („ XI „ „)	1803	oz (onze).....1811	
≒ („ XII „ „)	1804	dz (douze) 1812	
-‖- („ XIII „ „)	1805	tz (treize) 1813	
ψ („ XIV „ „)	1806	qz (quatorze).....1814	
7 1807		qn (quinze) 1815	
8 1808		sz (seize).....1816	

To these were added in 1801–1802 the factory mark " Sèvres " in gold or colour; from 1803–1804 (8 May) the Mark " M N^le^ Sèvres " in red (*Manufacture Nationale de Sèvres*); from 1804–1809 " M. Imp^le^ de Sèvres " in red (*Manufacture Impériale de Sèvres*); from 1810–1814 a crowned eagle in red surrounded by the words " Manufacture Impériale Sèvres "; the three last marks were printed with a stamp. In 1815, under Louis XVIII., the two *L*'s were introduced again, printed in blue. For the later Sèvres marks the reader is referred to books of marks. The earlier marks (prior to 1800) here quoted were as a rule in blue; they are generally painted over the glaze, except on the early Vincennes porcelain on which *gros bleu* has been used in the decoration, and on hard paste, on which the mark is under the glaze if in blue, but also occasionally in red and other colours over the glaze. They apply only to the porcelain; Sèvres biscuit has no factory mark until after 1860, but has at times marks denoting the moulder.

No " mark " should be treated with more caution than that of Sèvres; for none, of course, has been more abused, since it has at all times offered the forger a higher profit than any other. Least dangerous in this respect are the absolute forgeries, produced from beginning to end outside the factory; the most innocuous of these have year-marks belonging to the period of soft porcelain, though the material in them is hard. Very often we find on these articles the year-mark " A " (the first year of the factory, 1753), showing that the forger, well aware that Vincennes porcelain is even more valuable than that of Sèvres, stopped at nothing in order to give his product the appearance of being as old as possible. Earlier forgeries of this childish sort are often, moreover, betrayed by their painter's marks, dating as they do from a time when there were as yet no "Mark books " to prevent, for instance, the affixing of the name of a well-known flower painter to a specimen with figure decoration, or *vice versa*. Very often, however, these counterfeits are so contrived that neither paste nor marks betray them, being covered with one or other of the famous ground colours, and mounted in ormolu, which renders it difficult or impossible to check the marks, if any such are there at all. To this category belong, for instance, the large vases and dishes, or even table-tops with paintings after Watteau, or of the French kings with their ladies, which all visitors to Paris will recollect having seen in the Rue de Rivoli, and which are designed to entrap the simplest class of tourists. Other people will be able to see miles off that these things, with their bad painting and even worse ormolu, have nothing to do with Sèvres and the unfailing taste of the eighteenth century.

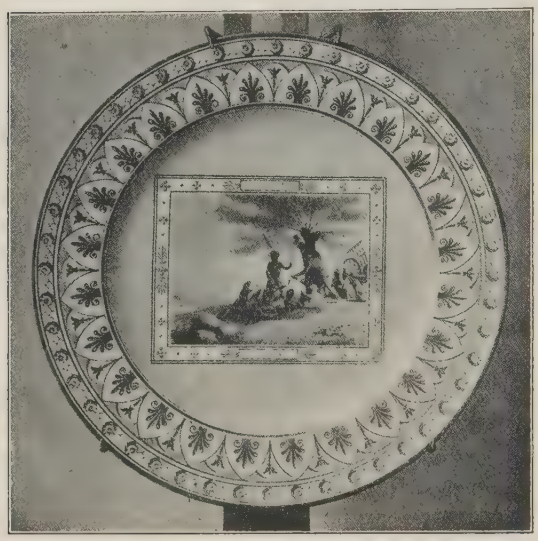

Fig. 507.—J.-B. Isabey: plate from a service with scenes from French peasant life. Sèvres, 1817. Hamburg Museum.

Absolute forgeries of the present day in real soft porcelain, or at any rate a material resembling it, are not so frequently met with; they have, however, been made, at St. Amand-les-Eaux, for example, where one Bettignies was engaged upon such work as early as 1815, and where Lady Charlotte Schreiber, in 1877, found a descendant of the same name still working. Modern soft porcelain is recognisable, among other things, by the fact

that the forgers never succeed in getting the colours to blend with the glaze as in Sèvres *pâte tendre ;* also by the gilding, which in true soft (and indeed also hard) Sèvres porcelain is laid on thickly and deeply chased or etched "*au clou*," that is, with a nail fixed in a wooden handle, while in imitations it is treated with an agate, which gives a smoother and thinner effect.

Somewhat more dangerous than the forgeries already mentioned are some of those imitations of Sèvres porcelain which were executed, for the most part without fraudulent intent, in some of the English factories. About 1860, the then head of the Minton factory, Colin Minton Campbell, set to work to produce a porcelain which should resemble Sèvres *pâte tendre*, and after having succeeded in this, he called in French artists to decorate it. That it was distinctly marked with symbols impossible to confuse with those of Sèvres has, of course, not prevented subsequent misuse. According to Frederick Litchfield (*Antiques, Genuine and Spurious*), one could, even in 1922, still find specimens of these imitations (including cups and saucers and dishes of the service made for Catherine II.) in the establishment of Messrs. Goode, in South Audley Street, London. At Coalport, in Shropshire, where, under John Rose, in the first half of the nineteenth century, a little of everything was copied, Sèvres *bleu-de-roi*, its turquoise, and *rose Pompadour* were also copied, and in this case with the dangerous practice of including the mark of the French factory in the copy. At Madeley (near Coalport), Thomas Martin Randall produced in 1830–1840 an artificial porcelain, which he succeeded in covering with a turquoise ground like that of Sèvres. He also bought slightly decorated or undecorated Sèvres porcelain, which he covered with decoration and sold to a dealer named Baldock in London, from whom this kind of ware there takes its name, so it is said, to this day. Finally, both Derby and Worcester have in earlier times successfully imitated Sèvres ; the productions of these factories, however, command such prices in England on their own merits that they are not likely to be palmed off as being anything else.

It need hardly be said that the French factories producing soft porcelain in the latter half of the eighteenth century (see next section), and which to a great extent aimed at competing with Sèvres, also copied the royal factory. Naturally, also, much undecorated porcelain from these factories has been afterwards decorated and passed off as Sèvres. This applies especially to the soft porcelain of Tournay and of St. Amand-les-Eaux, of which, however, the former, at all events, is heavier in the body than Sèvres, and less white. Outside France and England, only Fischer, of Herend (Hungary), seems to have been successful in copying Sèvres. He is responsible, for instance, for the lid of the tureen shown here in Fig. 487.

Far more dangerous than absolute forgeries are the partial forgeries, the existence of which we have already referred to in speaking of Randall. They consist of lightly decorated or undecorated genuine old soft Sèvres porcelain, which, as already mentioned, was often sold by the factory when in need of money. The last sale of this kind took place under Brongniart in 1813. The buyers were three dealers, Pérès, Ireland and Jarman, who set to work so quickly to get the white porcelain decorated by old painters from Sèvres that in the same year Louis XVIII. was presented, in a roundabout way, with a breakfast-service with portraits of Louis XIV. and his Court which stood in the Tuileries for two years before it was found to be a fraud. It was decorated by one *Soiron*, several pieces of whose work have also been found in the English Royal Collections (so fabulously rich in genuine Sèvres), as, for instance, twelve plates with pictures of the lady favourites of the French kings, a tea service with portraits of Michael Angelo, Leonardo, Rubens, etc., a cup and saucer with portraits of Francis I. and Diane de Poitiers, a vase with an Oriental scene, and twelve plates with cupids. A cup and saucer with portraits, with the signature of Soiron and spurious year-mark for 1761, is in the Victoria and Albert Museum (Fig. 507A). It may here be noted that plates with portraits of famous personages with the Sèvres mark and year-marks prior to the Revolution are always spurious. During its best period, Sèvres never undertook such things.

FIG. 507A.—Cup and saucer, soft paste, Sèvres, with *spurious* "jewelled" decoration and portraits of mistresses of the kings of France, by Soiron, and *spurious* date-letter for 1761. Victoria and Albert Museum.

Genuine Sèvres plates, cups and saucers often came into existence with a little glazed (note: *glazed*) hole drilled in the foot-ring, by which they were hung up and supported during the second firing in the muffle kiln. When this hole is lacking, there is reason for suspicion; on the other hand, its presence can never be more at best than a guarantee of the porcelain itself, not of the decoration. A means of determining whether the latter is contemporary with the porcelain, or modern, is sometimes afforded by the green colour. If it is a chrome green, recognisable as such by a warm yellowish tone and lack of that slight iridescence which generally accompanies the copper green, then the specimen in question was not decorated in the eighteenth century; for it was

only about 1804 that chrome colours came into use in the porcelain factories. In newly-decorated specimens, originally gilt, in which the old gilding has thus been fired once too often, it has often sunk a little into the glaze, and lost something of its brilliance. Nor is a new firing altogether without danger for the white glaze; the process often gives it yellowish stains and little black spots. Finally, it should be added that the newer ground colours generally differ more or less from the old ones of Sèvres. The turquoise is, as a rule, too green, the Pompadour pink too transparent or muddy.

All "jewelled porcelain" with year-marks prior to 1780 is invariably false—at any rate as regards the decoration; this ware was not produced until that year. All biscuit with the Sèvres mark, again, is invariably false—or dates at best from the latter half of the nineteenth century—for, we repeat, old Sèvres biscuit never bears a factory mark. Sèvres figures in biscuit have occasionally been glazed and decorated in recent times so as to appear as old porcelain; according to Chavagnac and Grollier, such figures should be recognisable by black specks under the glaze. For the rest, we would remind the reader that according to the same writers all that is known of figures in glazed porcelain (as distinct from biscuit) from Sèvres amounts to barely a score of specimens.

As regards the hard porcelain of Sèvres, this is certainly less counterfeited than the soft—presumably in proportion to its inferior value. Much hard porcelain, however, which goes by the name of Sèvres, is undoubtedly from some other of the old French factories (for example, that of the Rue Thiroux, and that of the Comte d'Artois), the coloured overglaze marks of which were easy to remove. Some, again, is from Sèvres itself, but of the period between 1815 and 1900, when the white ware of the factory was sold to anyone who cared to buy. In the Sèvres Museum there is a collection of specimens of porcelain from the factory, decorated after 1837 "dans le commerce," including two plates decorated in 1881—in China. Unfortunately, this instructive collection is preserved under such conditions that it is practically impossible to make any studies of it.

There is, then, as we have seen, a host of dangers in wait for anyone wishing to collect old "Sèvres." And the danger is all the greater from the fact that important pieces are worth a fortune. A nice cup and saucer or a good plate with flowers on a white ground and bands painted in blue intertwined with gold can, it is true, still be bought in London (which has always been the best market for Sèvres porcelain) for prices ranging from £10 to £25, or the same with figures in medallions for £30 to £150. But vases and other larger and more exceptional specimens may run up to several thousands of pounds.

In other parts of France, two movements became effective in the porcelain industry during the second half of the eighteenth century. The one resulted in a new, second period of soft porcelain, in the course of which this material came artistically under the influence of Sèvres, but at the same time, commercially, had a hard fight for its existence in competition with the royal factory and its privileges. The result of the other movement was, that the production of hard porcelain, when once it had been achieved with success at Sèvres, rapidly spread to almost innumerable factories in France, only to be involved in the same fight with the parent factory. None of these small French factories has a claim to such an extensive account as that we have given the minor German establishments. For while most of these latter, at any rate in some field, created something approaching an independent style, and could in their way compare with Meissen, all the small French factories worked more or less on the lines of Sèvres, though without ever approaching the originals in technique or art.

Of the factories which continued the production of soft porcelain beyond its first period, the oldest is that of Sceaux (Department of Seine). This is identical with the factory mentioned in Vol. I. (p. 335 ff.) as founded by *Jacques Chapelle*, which was at first under the patronage of the Duchesse de Maine, but had its production of porcelain opposed by Madame de Pompadour in the interest of Sèvres, and was therefore obliged during the time of the duchess—and also afterwards—to restrict itself chiefly to the production of faïence. Under the subsequent patronage, however, of the Duc de Penthièvre, and under the management, first of *Jullien* and *Jacques*, later of *Richard Glot* (see Vol. I., p. 335, and p. 26 of this volume), the production of porcelain here made fresh progress, though it was only from 1784 that it was given full freedom to proceed without regard to Sèvres, which had, among other measures, forced the Sceaux factory to edge its wares with pink instead of gilding. The Sceaux wares, which in respect of paste and glaze somewhat recall those of Mennecy, and are found mostly in the form of small articles, such as pomade-pots, mustard-pots, covered bowls, jugs, salt-cellars and plates, may doubtless be said to lack distinctive physiognomy. Some are painted with polychrome birds, others with flowers, some resemble Sceaux faïence in decoration; most are like Vincennes porcelain. There are in the Sèvres Museum, among other pieces, a small tureen of about 1770 with cupids in red *camaïeu* (Fig. 508), and a jug with a cock in a landscape in natural colours. Plates with comet-like flowers in blue-and-white similar to those of Chantilly are also among the things that have come down to us from Sceaux. One of its most beautiful and most important

productions is perhaps a wine-cooler in the Victoria and Albert Museum, in the floral style of Vincennes (Fig. 509). Polychrome flowers also compose the decoration on a custard-cup in the British Museum. The usual mark of the factory consisted of the letters S X; these are, however, sometimes replaced, or supplemented, by the anchor also found on the faïence of the time of the Duc de Penthièvre.

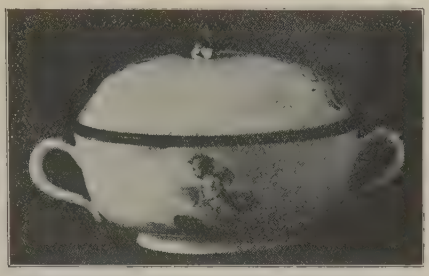

Fig. 508.—Small tureen, soft porcelain, painted with cupids in crimson monochrome. Sceaux, about 1770. Sèvres Museum.

The faïence of Tournai has been dealt with in Vol. I., p. 265, under the heading of the Netherlands, out of regard to the present position of the town in Belgium. It might perhaps have been more correct to include this faïence among the French, seeing that Tournai, in the eighteenth century, belonged to France. In any case, it would hardly be correct here to consider the porcelain of that town as other than French. For though its style recalls that of Meissen (and Derby) as often as that of Sèvres, it nevertheless, as a soft porcelain, has its home in France. Even its paste is so French in character that it could be used, as we have observed, for counterfeiting Sèvres.

Of the creator of this porcelain, *François-Joseph Peterinck*, we have spoken in Vol. I., as also of the decline of his factory after his death in 1799. All the Tournai porcelain worth consideration dates from the time of its creator. Soil de Moriamé, the historian of the factory, has divided his productions into periods. During the first (1750–1756), when the paste was greyish and faulty, the decoration consisted of polychrome flowers in the Meissen style and birds "*sur terrasse*" in pink monochrome or in the four colours: blue, yellow, green and a brownish-grey. In the second period (1756–1762), when the paste was yellowish and the colours were more numerous, but on the whole paler, the flowers resembled those on Strasburg faïence, save when they were painted in pink monochrome; *chinoiseries* are also found in this period, as well as birds. In the third period (1762 to about 1781), that of the prime of the factory, during which its porcelain assumed the beautiful warm tone it shares with that of Sèvres, practically every kind of motive was employed, in all

Fig. 509.—Wine-cooler, soft porcelain, with flowers painted in colours in the Vincennes style. Sceaux, about 1785. Victoria and Albert Museum.

manner of colours, often with touches of gold. Gold was also used by itself. The bright-coloured birds, however, after the fashion either of Sèvres or of the English factories, were still favourite motives, in which a painter named *Henri-Joseph Duvivier*

Fig. 510.—Tray, etc., painted with Boucher children in pink monochrome. Tournai, about 1770. Nationalmuseum, Stockholm.

(1763–1771) was specially proficient. Landscapes, as a rule with ruins, castles, etc., in pink monochrome, are also attributed to this artist. During the same period, the influence of Sèvres makes itself apparent, as, for instance, in renderings of the figures of children in the manner of Boucher in pink (Fig. 510), and in the use of *bleu de roi*. The fourth period (1781–1799) was a continuation of the previous one, with slight alterations and additions. Thus, for instance, from 1786 the birds—as on a service ordered in 1787 by the Duke of Orleans (Figs. 511, 512)—were painted by the head painter of the factory, *Jean Ghislain Joseph Mayer*, after a volume of Buffon's natural history which appeared in that year, and their names written in black or gold on the underside of the separate pieces. About the same time, *grisaille* painting was practised, as a rule in medallions on a monochrome ground of yellow, green, blue or red. To this was added the "*décor bois*," that is, the mode we have already noted under several other factories, of painting in imitation of the grain of wood, with a

Fig. 511.—Basin with wide border in *bleu-de-roi* on which are designs in gold and reserved panels with birds painted in colours after Buffon and heads *en grisaille*. From a service made for the Duke of Orleans. Tournai, 1787. Hasselbalch Collection, Copenhagen.

simulation of an engraving nailed on to the wood. *A. J. (Adrien-Joseph) Mayer*, a brother of the above-mentioned chief painter, specially distinguished himself in this style; his signature appears, for instance, on a cup so decorated in the Sèvres Museum (Fig.

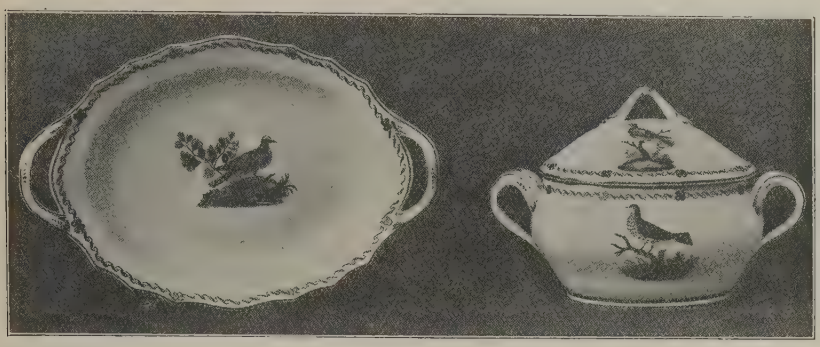

FIG. 512.—Tureen and stand, painted in colours with birds after Buffon. Tournai, about 1770. Hasselbalch Collection, Copenhagen.

513). Most other types of Tournai porcelain can be seen at the same place, including a series of blue-and-white. Painting in blue alone was used at Tournai, as elsewhere, predominantly for ordinary household porcelain, either in a little series of Chinese flower-patterns (including the Meissen, later Copenhagen pattern), or for many of the same motives that were painted in polychrome or in red (or green) monochrome. Blue-and-white plates from a Tournai service, often met with, and probably of comparatively late date, are at once recognisable from the division of the edge by means of radially placed curved lines in relief (Fig. 514).

Some of the Tournai porcelain was decorated at the Hague; the Hague factory itself produced hard porcelain, but, for some unknown reason, often procured supplies of soft paste from Peterinck. Such pieces left Tournai unmarked, but were given the mark of the factory at The Hague (a stork). Tournai itself has two marks, sometimes accompanied by letters. One is a tower with gateway, windows and battlements (the arms of the town), which is found in colour or in gold; the other consists of two crossed swords (like those of Saxony), the four angles being occupied by four crosses occurring either in gold or in underglaze blue. Soil de Moriamé gives

FIG. 513.—Cup and saucer with imitations of grained wood with an engraving (painted *en grisaille*) stuck upon it. Painted by A. J. Mayer. Tournai, about 1790. Sèvres Museum.

good grounds for asserting that the tower mark in colour was only used during the first period (1750–1781). These marks occur only on the ware with finer decoration. After 1781, these were no longer marked. The sword-mark in blue, on the other hand, was used without interruption from 1756 to the close of the century on all ordinary wares. Tournai produced groups and figures with or without glaze, and in the latter case with or without colours. In his work on the factory of Peterinck—a valuable book—Soil de Moriamé has registered and reproduced a number of these plastic pieces, but seems too much to have taken as his starting-point the dangerous theory of Ujfalvy, that all figures in soft paste without a mark are from Tournai (or England). To Tournai, however, may doubtless be ascribed certain groups of kindred style, especially a little series of the pastoral type, with a tree as the centre of the group. For these, however, we must refer the reader to the illustrations in the work mentioned.

Fig. 514.—Blue-and-white plate. Tournai, about 1800. Kunstindustrimuseum, Copenhagen.

Fig. 515.—Jug, soft porcelain, with flowers and insects painted in colours. Orleans, about 1765. Sèvres Museum.

The factory of Orleans, founded in 1753, is one of which we know but little up to date, despite the investigations of Chavagnac and Grollier. It was occupied quite as much with the production of faïence as with that of porcelain (from 1768 it made hard porcelain also, though it does not appear to have produced anything of interest in this material); its history has therefore been briefly stated in Vol. I. (p. 340). The only soft porcelain which can be ascribed with certainty to this factory is marked with a crowned O. It is generally decorated in blue, more rarely in polychrome, and, in the former case, mostly resembles Chantilly, in the latter Vincennes. In both cases it can, as may be seen, for instance, from a bowl and a jug respectively in the Sèvres Museum (the latter in the Grollier Collection,

Fig. 515), be pretty without having any distinctive character. "Graesse" and other books of marks give under "Orleans" a heraldic label which on soft porcelain is often accompanied by a C, on the hard by a *fleur-de-lys*. In the Sèvres Museum, also, all porcelain with these marks is collected under "Orleans." Chavagnac and Grollier have furnished proof that the label was one of the marks used by the second Vincennes factory on its hard porcelain (see p. 338).

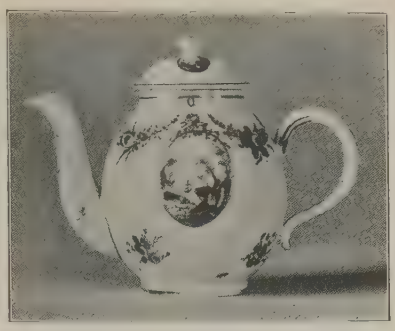

Fig. 510.—Tea-pot, hard porcelain, with flowers painted in colours and landscape medallions in purple. Factory of Pellevé, Étiolles, 1770. Victoria and Albert Museum.

Crépy (-en-Valois) had a porcelain factory from 1762, and the Sèvres Museum possesses several figures of children, in a glassy paste, marked with the name of that place. To the same town also the British Museum ascribes, with a query, a curious leather case in the shape of a pile of books, containing two bottles in the shape of wild boars, the heads forming the lids. These bottles are not, however, marked with the name of the town, but with the mark *D. C. O.*,[3] which, even more problematically than the mark *D. C. P.*, has been attributed to Crépy-en-Valois by Chavagnac and Grollier. The same museum has, from Étiolles (Seine-et-Oise), which had its factory some four to six years later, a reeded jug with poorly-painted flowers, a bowl marked "*Étiolles 1770 Pellevé*" and a reeded blue-and-white cup, which, like so much

Fig. 517.—Porringer and stand. Factory of Pellevé, Étiolles. Sèvres Museum.

other soft porcelain, has a greenish tone. The same date and a similar mark are found on a coffee-pot and cup with pale polychrome garlands of flowers and landscape medallions in purple,

in the British Museum, as also on a tea-pot with coast-scenes in purple surrounded by polychrome flowers, in the Victoria and Albert Museum (Fig. 516). The last-mentioned piece is of hard porcelain, which was also produced at this factory. Its mark, for both classes of porcelain, consists of the name of the place with or without the name *Pellevé* or the monogram MP (*Monier & Pellevé*). In 1770, *I. F. Boussemaert*, of the well-known Lille family of potters (see Vol. I., pp. 267, 318 and 321)—possibly in conjunction with other members of the same family—started a factory at ARRAS. The soft porcelain there made, which is sometimes like that of Chantilly, sometimes like that of St. Cloud or Tournai, consists chiefly of services, mostly blue-and-white, more rarely polychrome. Of the latter class, there are two plates with pale flowers in the Sèvres Museum, where we may also point out two flower-pots (*cachepots*) scantily decorated in blue, a couple of dishes (Fig. 518), likewise with simple blue-and-white flower decoration, and plates with those comet-like flowers which originated at Chantilly. A gadrooned blue-and-white plate bears the date 1771 and the name *Delemer*, which is that of four maiden ladies who dealt in faïence and in 1771 took over the factory, after having first entered into partnership with Boussemaert. Otherwise, the factory mark is AA (in monogram) or AR (separately or in monogram). Why the Sèvres Museum should ascribe to Arras a figure of a crowned boy with a peacock, bearing the mark DE, we are quite unable to say. The latest founded of the French factories for soft porcelain, and the longest-lived of them all, was that of SAINT-AMAND-LES-EAUX (Nord). It arose, in 1771, out of the faïence-factory mentioned in Vol. I. (p. 321 ff.), and was in operation until 1778 under its founder, *Jean-Baptiste-Joseph Fauquez*, after which it passed to the family of *Bettignies*, and has continued to the present day. Its wares of the eighteenth century must be supposed to be rare; at any rate, only

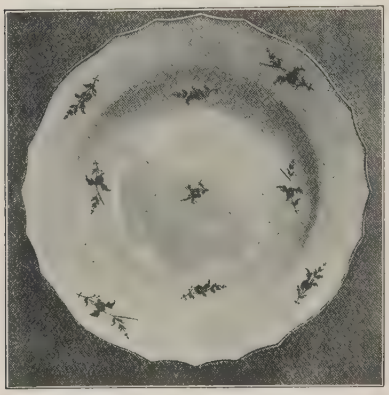

FIG. 518.—Dish, soft porcelain with scattered flowers in blue. Arras, about 1770. Sèvres Museum.

FIG. 519.—Plate, soft porcelain, with decoration in purple monochrome. Saint-Amand, end of 18th century. Sèvres Museum.

a single specimen is to be found in the Sèvres Museum, a plate with greyish glaze, painted in purple with an ornamental border and in the middle with buildings by a river (Fig. 519). We may presume, though we cannot prove, the nineteenth-century wares of this factory to be of more frequent occurrence, as its whole activity was directed towards the imitation of Sèvres *pâte tendre*; it would seem not to have disdained to imitate even the marks of Sèvres, as well as all the well-known ground colours. "*Les couleurs de fond*," wrote Salvetat in 1851, in his report on the position of the factory at the Great Exhibition in London, "*sont en tous points comparables à celles qui ont conservé, sur le vieux Sèvres, une si grande réputation.*" * The actual state of affairs, however, was hardly as good—or as bad—as this. If St. Amand is responsible for the majority of the—now no longer quite modern—soft porcelain copies of Sèvres *pâte tendre* with coloured grounds, which are regularly to be met with in the Paris antique-shops, it had not much to be proud of. For, bad as they are in style, and always sufficiently beside the mark in the ground colours, these copies, whether decorated at the factory or delivered white for decoration elsewhere, are in very little danger of being mistaken for their originals. And the same applies to the attempts of St. Amand to imitate the "jewelled porcelain" of Cotteau, if those we find in the market were really made at that factory. From the uncertainty here indicated, it will be understood that the factory was not in the habit of marking its later wares—at any rate not since about 1830, when its mark was an S. A. (in monogram or in separate letters). In the time of Fauquez, its mark was his initials, *J.F.*, in double monogram, flanked by the letters SA, the same as used on his faïence.

FIG. 520.—Tureen with crimson fluting on the legs, painted with *chinoiseries* in crimson, blue and green. Factory of J. A. Hannong, Strasburg, 1774–1781. Sèvres Museum.

FIG. 521.—Flute-playing Faun. Statuette painted in colours. Factory of J. A. Hannong, Strasburg, 1774–1781. In private possession, Copenhagen.

* The ground colours are in every way comparable to those which have won for Sèvres so great a reputation.

As early as 1721, *Charles Hannong* of Strasburg (see Vol. I., p. 303) seems to have been in possession of the secret of hard porcelain which his son *Paul* offered to sell to Vincennes in 1753. Probably, however, the Hannong family was only able fully to take advantage of this secret after Paul Hannong, in 1748, had allied himself with *Löwenfinck*, the deserter from Höchst, and the oft-mentioned "arcanist" *Ringler* (see Nymphenburg and Ludwigsburg). As a result of the monopoly granted to the Vincennes factory, Paul Hannong was obliged, as already noted, to close his porcelain workshop at Strasburg immediately after his unsuccessful attempt to dispose of his secret in Paris, whereupon he moved to Frankenthal, though without relinquishing the faïence factory at Strasburg, which was handed down in his family. To this he returned after he had set the Frankenthal factory going under the control of his sons. In 1760, Paul Hannong died. In 1762, his son, *Joseph Adam Hannong*, sold the Frankenthal factory, to return once more to his native town of Strasburg, where he continued the faïence factory, and finally, in 1774, resumed the production of porcelain, which had been discontinued in 1754; he was, however, obliged to relinquish it again in 1780, after endless annoyance from Sèvres. Between 1721 (?) and 1754, then, Charles and Paul Hannong, and from 1774 to 1781, Joseph Adam Hannong produced hard porcelain at Strasburg. Of the porcelain made by Charles Hannong, only some few insignificant trial-pieces are known, marked with an H in blue under the glaze. As regards the wares of Paul Hannong, which are marked Ph (in monogram), we have already noted a small series under the heading of Frankenthal, with the suggestion that some of them might have been produced at Strasburg. This leaves, of absolutely indubitable Strasburg porcelain, only some few specimens marked by Joseph Adam Hannong with various numerals and letters, mostly incised, in addition to the chief mark, an H, generally in underglaze blue, with or without a dot above the first stroke of the letter (that is, JH, whereas, in contrast to this, his Frankenthal porcelain was certainly marked, as a rule, I. A. H.).

Fig. 522.—Charles S. Lemire (attributed to): Virgin and Child. Group in porcelain painted in colours. Niderviller, 1784. Sèvres Museum.

Considering especially the leading position he occupied as a faïence artist, the "useful" porcelain of J. A. Hannong, as far as

it is known, is strangely devoid of distinctive features and even more strangely imperfect in its technique. A circular stand for a tureen, very interesting as, presumably, a trial-piece, with violet rays surrounding a yellow sun in the middle and flowers in green, yellow and violet on the rim, in the collection of Direktør Scavenius at Copenhagen, is of a porcelain so thick, coarse and faulty that at a casual glance it can hardly be distinguished from faïence. From such pieces as this, or from mere trifles like a cup with polychrome figure-painting in the Grassi Museum, Leipzig, a jug with green flowers, a bowl with blue flowers, and a cup and saucer with polychrome flowers in the Sèvres Museum, or a jug with landscape and figures and two plates with black-outlined coloured flowers in the Hamburg Museum, we cannot, of course, judge him; but not even an important piece such as a circular tureen (Fig. 520) decorated with *chinoiseries* in strong colours (red, blue and green), with fluted legs, in the Sèvres Museum, bears any perceptible stamp of being the work of one of the greatest talents in the world in a field so closely related as that of faïence. More noteworthy are his figures, of which the Kunstgewerbemuseum at Strasburg has a flute-player; the Hamburg Museum, a couple of groups of children, a bagpiper, a young peasant couple, and a flute-playing Faun; the Sèvres Museum, the same faun (in biscuit), two children in biscuit, a gardener girl and two dwarfs; the Victoria and Albert Museum (Fitzhenry Collection), two boys fighting for a bunch of grapes. Among these, the faun in particular, of which there is yet another specimen (in Copenhagen, in the collection of Kammerherre H. Scavenius, Fig. 521), is an uncommonly fine figure, both in the slender lines and the charmingly-harmonised colours. For some incomprehensible reason, Chavagnac and Grollier have expressed a doubt as to the genuineness of the specimen of this figure in Hamburg. Nothing under the sun could be more genuine, and no porcelain bearing the mark of Hannong could be more worthy of him!

Fig. 523.—Charles S. Lemire: Bacchante. Statuette in biscuit. Niderviller, about 1785. Victoria and Albert Museum.

After the secret of the production of hard porcelain had become common property, many of the French faïence factories were reorganised so as to include the manufacture of porcelain, among

them, from 1765, that of NIDERVILLER, which had been founded in 1754 by Baron *Jean-Louis Beyerlé*. In 1774, both undertakings passed into the hands of the Comte *de Custine*, with (Claude) *François Lanfrey* as manager. In 1793, the Count ended his life on the scaffold, and the factory thereafter fell into decline, with Lanfrey as its proprietor. The porcelain of Jean-Louis Beyerlé, of which only some few specimens are known, is marked *JLB* (in monogram), *Ble* or BN (in monogram; for Beyerlé—Niderviller); Custine signed *CN* or with two opposed and interlacing C's with or without a coronet. The mark of Claude François Lanfrey, which, like the foregoing, is generally in blue under the glaze, was a monogram composed of his initials. But the porcelain of Niderviller, especially its figures, may also be marked with the name of the place written in full, or "Nider," "Nid" and "N." Numerous as these marks are, the ware is no less varied, consisting partly of "useful" porcelain, partly of figures, which are sometimes in polychrome-painted porcelain, sometimes in biscuit. Among the "useful" porcelain, we have noted such variously decorated specimens as pieces from services with scattered cornflowers (in the Musée des Arts Décoratifs, Paris, and the Victoria and Albert Museum), a polygonal tray with bouquets in colours (in the Kunstgewerbemuseum, Strasburg), plates with alternating scattered roses and pansies, a round dish which, with its blue edge and oval medallion with landscape, resembles Sceaux faïence, other specimens with decoration in "running" blue resembling the soft porcelain of St. Cloud, a porringer with Louis XVI. designs in iron-red, blue and gold, two small vases with goats' heads and vine festoons in relief on a marbled ground, other vases with reliefs in white biscuit, a deep dish with *bleu-de-roi* ground having large panels in reserve with gilt flying birds (all in the Sèvres Museum), and finally (in the Victoria and Albert Museum) a cup with a landscape in black monochrome. There is a somewhat more uniform character about the figures of the factory, which are largely due to *Charles*

FIG. 524.—Basin for a ewer with pastoral scenes in natural colours and gilt decoration. Factory of Leperre-Durot, Lille, about 1790. Sèvres Museum.

FIG. 525.—Tea-pot with designs in green, purple and gold and canary-yellow ground. Caen, about 1800. Sèvres Museum.

Sauvage Lemire, mentioned in Vol. I., p. 313. To him is ascribed a large polychrome group of 1784, full of character, of the Virgin and Child (Fig. 522 ; in the Sèvres Museum), and there is a Bacchante in biscuit with his full signature in the Victoria and Albert Museum (Fig. 523). An excellent polychrome Bacchante with a

FIG. 526.—Porringer and stand, the latter with Cupid borne by the Three Graces, in brown monochrome. Factory of Grellet, Massié and Fourneira, Limoges, about 1785. Sèvres Museum.

panther at her feet, in the Musée de Cluny, is certainly also his. Another hand is evident in a Cupid and Psyche (after the antique) in biscuit, and a Venus (both at Sèvres) ; a third (possibly that of Cyfflé) in some groups of children in biscuit in the more banal taste of the period, as, for instance, in the Musée des Arts Décoratifs, Paris, and the Victoria and Albert Museum, the sleeping boy, wakened by a girl blowing a horn close to his ear, and at Sèvres, the girl and boy lamenting over the dead bird in the girl's lap. Of the groups and figures mentioned, however, the Venus (and several other models not here noted) does not really belong in this connection, being of the so-called *Terre de Lorraine*, a biscuit-like material, often so white as to be hardly distinguishable from the ordinary hard biscuit, though it is not a genuine porcelain, and we have therefore referred to it generally in Vol. I. under the heading of LUNÉVILLE and Cyfflé.

At LILLE, where the factory for soft porcelain of Barthélemy Dorez (see p. 23) had already ceased to exist about 1730, a factory for hard porcelain was founded in 1784 by one *Leperre-Durot*, under the patronage of the Dauphin, the factory mark being accordingly a crowned dolphin. It remained in existence under successive owners until 1917, without producing anything of special interest. Like numerous other French factories towards the end of the eighteenth century, as can be seen, for instance, from

several specimens in the Victoria and Albert Museum, Lille used that decoration of scattered cornflowers ("*décor barbeau*") supposed to have been originally introduced at Sèvres to meet the wish of Marie Antoinette, who desired to see her favourite colour, blue, thus used. Polychrome flowers on the porcelain of Lille are often poorly painted, landscapes in natural colours insipid in colouring, purple landscapes no different from a host of others. Among the best productions of the factory in public ownership may be mentioned a couple of jugs in the Sèvres Museum, one (of about 1795) with a hare hung up and other still-life objects, the other (doubtless somewhat older) with a large pastoral subject on the front of the jug and at the bottom of a basin that goes with it (Fig. 524). On the back of a saucer in the same museum is the inscription: *Cuit au charbon de terre. Fait à Lille en Flandre, 1785.**

Fig. 527. Deep bowl with gilt festoons of foliage and scattered cornflowers and flowers in gold. Bordeaux, about 1785. Sèvres Museum.

The porcelain of Valenciennes, produced from about 1771 by the then owner of the faïence-factory at St. Amand-les-Eaux, *Jean-Baptiste Fauquez* (see Vol. I., p. 321), is likewise of no particular interest to collectors. When painted in polychrome, it resembles that of Lille and the inferior Parisian porcelains, but for the most part it is decorated in monochrome (black, violet or iron-red). The Sèvres Museum has, in some cups and saucers, unimportant specimens of both classes; there is a two-handled cup in monochrome in the Wallace Collection, while the Victoria and Albert Museum possesses a cup with landscape in brownish black monochrome, also starred and dotted with gold, another cup with leaf borders, etc., on a gold-dotted ground, and an oblong box with alternating blue and violet flowers, ornamentally arranged. The management of the factory was entrusted by Fauquez to a certain Michel Vanier; the V in its marks, however (composed of *LV* or *FLV* in monogram), may just

Fig. 528.—Pair of vases decorated with trophies and scattered sprigs in gold. Bordeaux, about 1785. Sèvres Museum.

* Fired with coal. Made at Lille in Flanders, 1785.

as well stand for Valenciennes as for Vanier, while as for the *L*, no trustworthy explanation has yet been found.

The factory of Caen, the last of the old porcelain factories in the North of France, has for its mark the name of the town, written in full, painted or printed in overglaze red. It only began opera-

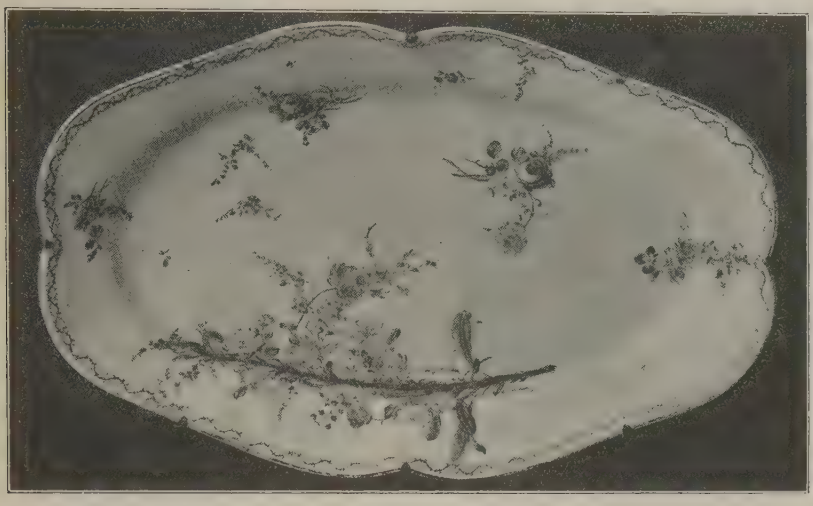

Fig. 529.—Dish with flowers in colours in the style of the faïence of the factory of Joseph Robert. Marseilles, about 1780. Sèvres Museum.

tions during the years round about 1800, a late and highly unfavourable period, and seems to have been largely occupied with the production of white porcelain, which was decorated in Paris after the style of Sèvres. This would presumably explain how it is that the factory is represented in the Sèvres Museum by a large coffee-pot with a ground of the rare and difficult canary-yellow, having in this case friezes of formal ornament in reserve in green, purple and gold (Fig. 525). More home-made in appearance is the decoration of a milk-jug, sugar-bowl and cup and saucer in the Victoria and Albert Museum, consisting here of small square landscapes in black, suspended by thin green festoons and garlands in gold.

At Limoges, in the West of France, where Sèvres procured the raw materials for its *pâte dure*, and where, in the nineteenth century, close on forty porcelain factories were established to exploit the magnificent kaolin deposits of the neighbouring Saint Yrieix, the first factory was founded in 1771 by *Grellet*, *Massié* and *Fourneira*. From 1777 it came under the patronage of the *Comte d'Artois*, and accordingly used from that time his initials, *CD* (apart or interlaced), as its mark; this mark the factory retained even after it had been taken over by Louis XVI., who purchased it in 1784 in the hope that it might prove advantageous to transfer a part of the operations of Sèvres to the immediate vicinity of the kaolin deposits. This plan, however, failed completely, and after a few

years the factory passed once more into private ownership. Its porcelain of the eighteenth century is of a slightly yellowish hue, and is often decorated with flowers in rather dull colours, or with the favourite strewn cornflowers. There are, however, some exceptions, such as a cup and saucer (*trembleuse*) in the Sèvres Museum, with a roughly painted pair of peasants dancing, and in the same place a porringer and stand (Fig. 526) with a representation of the Graces bearing Cupid on their shoulders, painted in delicate brown monochrome. From the delicacy of the last-named specimen we may perhaps conclude that it dates from the years when the factory was a branch of Sèvres.

FIG. 530.—Plate with flowers painted in colours and the cipher of Louis-Philippe, Duc de Chartres. Vincennes, 1779. Sèvres Museum.

Poor results, despite the many advantages it enjoyed, were achieved by a factory established in 1774 by some gentlemen of high rank at the château of LA SEYNIE, near Limoges and Saint Yrieix. It seems to have lacked artists, and to have been designed chiefly for sending white porcelain to Paris, to be decorated there in the style of Sèvres. Its mark, which consisted of the letters *LS* (singly or as monogram), is one that we only recollect having seen—at the Sèvres Museum, at any rate—on simply decorated or undecorated white porcelain. Of the work of TOURS, where a factory existed from 1776 to 1783, only two vases have as yet been found, in biscuit, and marked *A. Tours 1772* (in the Grollier Collection, Sèvres Museum), and a biscuit figure with the name of the city and the date 1782, which represents Cupid as a child, and was formerly in the Chavagnac Collection. Little known, again, is a factory established in 1778 under the patronage of the Duke of Orleans at BOISSETTE (near Melun, south of Paris) by *Vermonet père et fils*, the mark of which was a (shakily) written B with or without a couple of dots. As far as its production can be judged from some few specimens in the Victoria and Albert Museum and the Sèvres Museum, its porcelain was decorated chiefly with polychrome flowers in the style of Meissen, but poorly executed; it is,

FIG. 531. — Custard-cup with monogram and garlands in green and gold over a line in purple. Vincennes, about 1780. Kunst-industrimuseum, Copenhagen.

however, also found with ornamental flowers, and occasionally with a landscape. Lastly, we come to BORDEAUX. A factory was established here in 1781 by *Pierre Verneuilh* and a relative of his, and was from 1787 to 1790 under the management of *Vanier* and *Alluaud*. Its hard porcelain has perhaps nothing very remarkable about it, but its table wares are of fine quality, both as regards paste and decoration. We find on them *semé* patterns, not only of corn-flowers (Fig. 527), but also of pansies and yellow daisies; bouquets in polychrome were also used, but the factory seems to have had its particular forte in ornamental design and festoons of foliage in the Louis XVI. style (Fig. 528). From 1781 to 1787, its productions were marked with two V's, joined so as to make a W, which might give rise to confusion with Berlin of the Wegely period and Wallendorf, were not the porcelain of Bordeaux so pronouncedly French in character, akin to various of the Parisian porcelains. Under Vanier and Alluaud, the mark was a monogram, *AV*, inscribed within a circle, the upper part of which was enclosed in a semi-circle with the inscription BORDEAUX. In the Sèvres Museum (Grollier Collection) is a stone-cutter in biscuit, in the Victoria and Albert Museum a cup with a rebus design ("*elle a bon cœur*").

FIG. 532.—Bust in biscuit, of Mirabeau. Factory of the Comte d'Artois, Rue Faubourg Saint-Denis, Paris, about 1790. Sèvres Museum.

Of hard porcelain factories in the south of France, there was in the eighteenth century only one of any importance—that which *Joseph Robert* carried on at MARSEILLES from about 1776 onwards, in connection with his famous faïence factory. We have noted in Vol. I. (p. 332), as characteristic of the faïence of Robert, its appearance of having been decorated by artists passing from porcelain to faïence and from faïence to porcelain without having to give special attention to either material, the faïence in his case being nearly as fine as the porcelain. For the porcelain was not so fine that with its somewhat greyish uneven glaze, it might not remind one at a casual glance of faïence. It is often decorated with polychrome flowers in the lavish style of the flower-painted Marseilles faïence (Fig. 529). There is, however, in the Sèvres Museum, also a dish painted with flowers in strong dark blue. Robert marked his porcelain with an R or a monogram

JR, very rarely with a monogram JGR (Joseph-Gaspard Robert).

The factories in Paris and the immediate neighbourhood mostly stood under princely or very distinguished patronage, owing to the fact that the Court, right up to the queen, made a hobby of imitating the example set by the king with his relations to Sèvres; of these factories, which were almost innumerable at the close of the eighteenth century, though most of them aimed at no more than plagiarism of Sèvres, we can only here make brief mention of some of the most important. We will take them in the order in which they were founded.

Fig. 533.—Sugar-basin and plate with turquoise-blue ground and gilt decoration, belonging to a service presented by the City of Paris in 1804 to Bernadotte (afterwards King Charles XIV John of Sweden) when he became a Marshal of France. Factory of Schoelcher, 1804. Collection of Dr. Clarholm, Karlstad.

The oldest is Vincennes. In the château there, the forsaken home of the soft paste Sèvres porcelain, *Pierre Antoine Hannong*, a brother of Joseph Adam, was granted permission in 1767 to establish a factory for faïence and porcelain, which was under the management of one *de Laborde*, and in 1774 was sold to a certain Séguin, under whom it enjoyed the patronage of *Louis-Philippe*, Duc de Chartres, assuming then, in 1776, the title of *Manufacture royale*. There is some uncertainty as to its marks. That the ducal heraldic label which was formerly ascribed to Orleans is one of the Vincennes marks, has been proved by Chavagnac and Grollier (cf. p. 326). According to the same writers, the only Vincennes marks otherwise certain are *H. L.* or *h et L.* (Hannong and Laborde) and a crowned or uncrowned *LP* (for Louis-Philippe), which, however, does not appear as a mark, but in conjunction with (or without) the label as decorative initials on the remains of a service executed in 1779 for the duke himself. Some pieces of this service, decorated with quite rough bouquets of flowers, and bearing the monogram in blue, are to be found in the Fitzhenry Collection, Victoria and Albert Museum, others in the Sèvres Museum; they do not suggest any high degree of ability in this factory (Fig. 530). Somewhat finer is a very simply decorated custard-cup in the Kunstindustrimuseum, Copenhagen (Fig. 531).

In the Rue Faubourg Saint-Denis, which in its continuation to the northward became the Rue Faubourg Saint-Lazare, lay a factory which history refers to sometimes under the one, sometimes under the other of these two street-names; it was also called the Fabrique du Comte d'Artois, after its protector. It owed its origin to *Pierre-Antoine Hannong*, who founded it after having rapidly played out his part in Vincennes (see above), but was forced to relinquish it again in 1776. After yet another change of ownership, it obtained, from 1779 onwards, the protection of *Charles-Philippe*, Comte d'Artois, a brother of Louis XVI. (and himself afterwards king as Charles X.), who was already patron of the factory at Limoges. Under him it obtained (from 1782) an able manager in the person of *Bourdon des Planches*, who succeeded in constructing the first kiln for firing with coal. The subsequent history of the factory is somewhat obscure. This much only is certain, that it was revived after the Revolution under *Schoelcher*, who raised it to a position of some repute once more. In 1820, it bore the title of "Manufacture de Monsieur et Madame la Duchesse de Berry," in 1828, Schoelcher called himself "fournisseur du Roi et de Madame." The earliest mark of the factory was the *h* of Hannong, and two crossed clay pipes with or without an *h* in the intersection, which has been interpreted as an allusion to the descent of Hannong from a family originally occupied with the production of clay pipes (Vol. I., p. 303). While the factory stood under the protection of Charles-Philippe, its mark was a CP with or without a coronet; that this mark, though without the coronet, survived the Revolution can be seen from a biscuit bust of Mirabeau in the Sèvres Museum (Fig. 532), marked *manufacture du fb . . . St. denis Nr. 25—CP*. In the period of Schoelcher, the factory signed with the full name of its owner or an S. The S is found on a gilt cylindrical cup in the Sèvres Museum, the full name on a service in *bleu-de-roi* and gold, which now belongs, almost complete, to Dr. Clarholm, of Karlstad, Sweden (Fig. 533). The C. P. of Charles Philippe, with coronet, is found on a small number of

Fig. 534.—Vase with decoration in violet and green, partly on an orange-yellow ground. Factory of Locré (La Courtille), Paris, about 1770–1780. Sèvres Museum.

specimens of no marked individuality in the Victoria and Albert and Sèvres Museums; at the latter place the rare clay-pipe mark can also be studied on some pieces with quite nicely painted flowers and ornaments in polychrome.

Of the many Parisian factories, the one which was called, from its situation, sometimes that of La Courtille, sometimes that of the Rue Fontaine-au-Roy, was one of the most distinguished in artistic respects. It was founded in 1771 by *Jean-Baptiste Locré*, who had spent some time in Germany, and set himself up with the object of imitating Meissen porcelain, whence his factory was also known as the *Manufacture de Porcelaine Allemande*. Barely three years after its foundation, Locré handed it over to one *Russinger*, from Höchst, probably identical with the former master-modeller of the factory there, Laurentius Russinger (compare p. 160 f.). He later became owner of the factory, which afterwards continued to exist under various owners until about 1830. It is only its output in the eighteenth century, however, that makes—and often fulfils—any claim to artistic merit.

Fig. 535.—Cup and saucer with purplish-red flowers suspended by ribbons. Factory of Locré (La Courtille), Paris, 1772. Sèvres Museum.

The mark of the factory was at first two crossed torches, soon after altered, however, to two crossed arrows or the like, even more resembling the crossed swords of Saxony. Hence the difficulty involved by the fact that the mark is in many cases not to be distinguished from one entirely similar, used by a factory in the Rue de la Roquette. When accompanied by the initials of an artist or moulder, however, it is possible to determine whether it comes from one or the other; the position of the letters beside the arrow mark shows, in such case, that the mark is that of La Courtille when the arrow points are directed downward, that of the Rue de la Roquette when they turn upward. Without the letters, of course, it is impossible to determine which way the mark is intended to be seen.

Fig. 536.—Coffee-pot with trophy and ornaments in tooled gold. Factory of Locré (La Courtille), Paris, about 1775. Sèvres Museum.

This factory has nothing more to offer in the way of great surprises than any of the others founded late in the eighteenth century. The shapes are pseudo-antique; the decorations, save where they

consist of flowers, landscapes or animals, are ornamental, in the Louis XVI. style (Fig. 536). But nearly everything that can be ascribed with certainty to La Courtille is dainty and elegant in its execution. The paste is white, the glaze clean, the gilding often tooled or chased after the manner of Sèvres. An important specimen is a large vase in the Sèvres Museum, with ornaments in violet and green, partly on an orange-yellow ground (Fig. 534). An early and pretty piece is a cup and saucer, also at Sèvres, with purplish-red roses and other flowers suspended by ribbons of the same colour (Fig. 535). It is dated 1772 and marked DP, without the torch or arrow mark. The same letters, however, are found on other pieces together with the factory mark, and may therefore be ascribed to this factory. Figures in biscuit were also produced, for instance, in the Sèvres Museum, two charming statuettes of Venus and Cupid, two in the British Museum, of a shepherd and shepherdess, each by a tree, in the Kunstindustrimuseum, Copenhagen, a graceful pastoral group which, with its tree with applied leaves, is specially typical of a technique often employed at this factory (Fig. 537).

Fig. 537.—Pastoral group in biscuit. Factory of Locré (La Courtille), Paris, about 1775. Kunstindustrimuseum, Copenhagen.

The factory of Clignancourt also belongs, after Sèvres, to the most distinguished of the French factories of the close of the eighteenth century. It was founded in the same year as La Courtille, by *Pierre Deruelle*, and from 1771 to 1775 used a stylised windmill as its mark (in allusion to the windmills of Montmartre, in the neighbourhood of the factory). From 1775, its patronage was assumed by Louis-Stanislas-Xavier, Comte de Provence, the brother of the king (himself afterwards king as Louis XVIII.), and was styled after him Fabrique de Monsieur. About 1790, Deruelle transferred it to a son-in-law, *Moitte*. It is last mentioned in 1798, and thus probably ceased to exist shortly after.

From 1775, the windmill mark on Clignancourt porcelain gives place to the mark of its patron, *LSX* in monogram, with or without a coronet. To this may sometimes be added a crowned

B, occasionally enclosed within two L's after the fashion of the Sèvres mark. Moitte marked with an M, very occasionally with his full name and the name of the place. The factory is one of those with a preference for the strewn cornflowers, the serrate blue petals of which were here, by way of a change, rendered in red and gold.

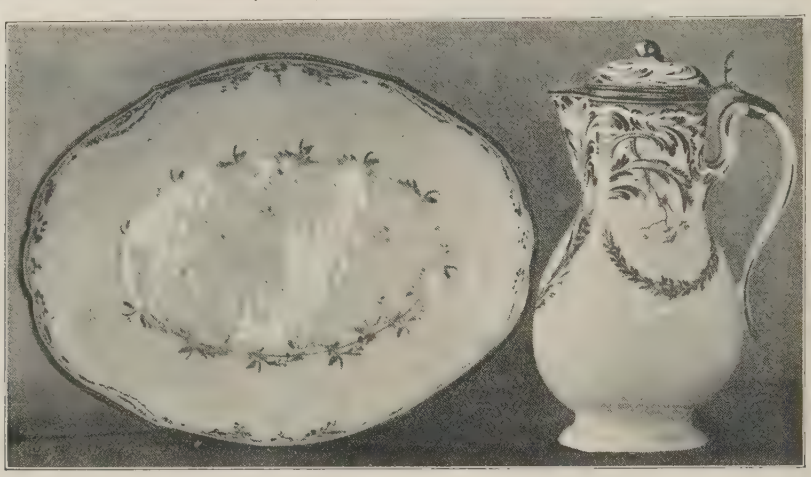

Fig. 538.—Ewer and basin. On the front of the ewer a gilt cartouche with a Chinaman; further decorated with gilt ornament. Clignancourt, about 1773. Sèvres Museum.

It had also a predilection for decorating in gold alone, exemplified by a kettle with spirit-lamp with ornamental flowers in the Victoria and Albert Museum, and again, at the Sèvres Museum, by a ewer and basin with handsome ornaments, and, on the front of the ewer, a Chinaman in gold in a panel (Fig. 538). Among its most attractive wares are also other ewers and washing-basins, to be seen at Sèvres. Polychrome flowers and landscapes in monochrome also formed part of its repertory. One of the painters at this factory, named *Lamprecht*, who afterwards worked at Sèvres (cf. p. 286, Fig. 489), frequently painted in brownish-yellow monochrome. There is a specimen of his work in the Sèvres Museum, a porringer with peasants and cattle in a landscape painted in dark brown, signed, on a stone, " George Lamprecht pinxit à Paris 1783 " (Fig. 539). The same museum has in biscuit from this factory a large statuette of the Farnese Hercules. Whether figures were produced here to any great degree generally, we cannot say; everything seems to suggest, however, that the workshops at Clignancourt were chiefly designed for the manufacture of " useful " porcelain of fine quality, but without exaggerated luxury.

We have noted above the possibility of confusion between the mark of the factory in the Rue de la Roquette (the crossed arrows) and that of La Courtille. For the rest, the porcelain of La Roquette is but little known (the Murray Bequest, Victoria and Albert Museum, has parts of a breakfast-service with landscape

vignettes in medallions, Fig. 540), and as regards its biscuit (for example, a sitting flute-player in the Sèvres Museum), this is less fine and rougher than that of La Courtille, though the latter itself is not pleasantly soft, like that of Sèvres. The factory was founded in 1774 by *Vincent Dubois*. It is last mentioned in 1790.

Fig. 539.—Porringer and stand with peasants and cattle painted in dark brown. Executed by Georges Lamprecht. Clignancourt, 1783. Sèvres Museum.

In all probability it ceased operations soon after. Not to be confused with this factory in the Rue de la Roquette is another of later date in the same street (originally—from 1795—in the Rue de Charonne). It belonged to the brothers *Darte*, a name which, both as that of a family and that of a firm, we often find in connection with one or two other street-names, and with the Palais Royal. Its productions are heterogeneous; we recall, for instance, a set with coloured landscape view and richly gilt borders, and (in the Victoria and Albert Museum) two plates, likewise with rich borders in gilding on a ground of *bleu-de-roi*, and cameo portraits of Caligula and Vespasian in the middle (Fig. 541).

In the Rue du petit Carrousel there was, from 1775 onwards, a factory which, under its owner, *Guy*, maintained a quite respectable level, though, in contrast to most contemporary porcelain factories in Paris, it had no distinguished patron. Its ordinary mark is the letters P C G; but it also used the mark—with or without the foregoing—"Manufacture (du) Petit Carousel à Paris," or merely "Petit Carousel à Paris." A subject which it seems often to have used is polychrome butterflies between ornaments in gold (Fig. 542); one of its technical workers was a *grisaille* painter. In all probability, however, its decoration was mostly in coloured ornamental motives and much gold, in slight Louis XVI. style.

Instead of striving after an independent style, it was the ambition of the small Parisian factories, almost without exception, to make their products resemble those of Sèvres. No small success in this respect was achieved by the factory in the Rue Thiroux, founded about 1776 by *André-Marie Lebœuf*, which

Fig. 540.—Part of a breakfast-service with landscapes in medallions. Factory of the Rue de la Roquette, Paris, about 1780–1785. Victoria and Albert Museum.

seems to have been from its inception under the patronage of Marie-Antoinette, with the privilege of marking its porcelain with her crowned MA or A. Despite her protection, however, this factory also found itself in difficulties when it began decorating with colours and gilding, and thus infringing the privilege of Sèvres. At the Rue Thiroux, however, the prohibition in question as to the use of colours and gold seems to have caused even less embarrassment than in most other factories of the time. There is, indeed, hardly any porcelain to be found from this factory in the blue-and-white which was the only sort officially permitted. On the other hand, the name of the factory as Manufacture de Porcelaine de la Reine is justified in a series of productions which in respect of richness of colour and gilding are in no wise inferior to Sèvres. They are, however, sometimes in questionable taste. Not only is it very feminine in its fondness for small semé patterns (of cornflowers, for example, and daisies), but it may, in certain combinations, as, for instance, of yellow roses on a pale pink ground, be extremely doubtful—in a saucer with poppies (in the Sèvres Museum) even positively horrible. Such a specimen as this last, however, seems to be an exception. It is not only in its elegant shapes, more or less copied from Sèvres, that the hard-paste porcelain of La Reine often resembles the soft paste of Vincennes and Sèvres; the paste also has a soft tone, tending towards that of *pâte tendre*. And we may find on one and the same piece the most charming decoration paired with one of doubtful taste. The yellow roses above mentioned, with their

pale pink ground, are found, for instance, as a frieze on the inside of the basin with accompanying ewer shown in Fig. 543, which, with its external rose-bushes, is bewitchingly pretty from the outside. Next to the cornflower, the rose was the favourite flower of this factory. It was also strong in exotic birds and richly-coloured ornamental friezes of a peculiar gliding style of design. For the rest, almost the finest work it produced was its white porcelain, with no other decoration but a simple lacework border in gold.

Fig. 541.—Plate painted in the middle with an imitation of a cameo of Vespasian; on the rim, gilt decoration on a *bleu-de-roi* ground. Factory of Darte, Paris, about 1800. Victoria and Albert Museum.

The three pieces of porcelain which are all that the Sèvres Museum possesses from the factory of *H. Chanou* at the Barrière de Reuilly, and a single specimen in the Victoria and Albert Museum, and one in the British Museum, will not, of course, suffice to give any idea as to the value of this undertaking. Moreover, the five pieces in question have nothing in common except their mark, which, strangely enough, is not HC, but CH. One is a cup with a landscape running round it in brownish-grey monochrome on a yellow ground, the next a cup with fine Louis XVI. designs in colours, the third a large marbled urn, the fourth (in the Victoria and Albert Museum) an oval dish with a landscape in black monochrome on a ground of gold vermiculated pattern, the fifth (in the British Museum) a cup with yellow ground and dancing peasants thereon in colours. Chavagnac and Grollier have stated, with regard to Chanou, that he had been a modeller at the Sèvres factory, but relinquished his work there in 1779 to start his own factory, only to give this up again in 1785 and return to his former position.

One of the most active of the private factories in Paris was that in the Rue de Bondy, which, from its patron, Louis-Antoine de Bourbon, Duc d'Angoulême (eldest son of the Comte d'Artois, afterwards Charles X.), was popularly called the Manufacture d'Angoulême. It was founded in 1781 by *Dihl*, who in 1785 or thereabouts entered into partnership with Guerhard. It soon came into conflict with Sèvres in the usual way, by infringing the monopoly in the use of gold and colours, which was constantly being asserted by formal prohibitions, but had, as a matter of fact, ceased to be of any real significance. The productions of Dihl and Guerhard are by no means alone in illustrating this ever-recurring state of things; it does, however, throw a more

than commonly powerful light on the matter in a series of imposing pieces in which the abundance of gilding is particularly marked. Of Guerhard practically nothing is known, and of Dihl little beyond what can be gleaned from the portrait by Drolling on a porcelain panel in the Sèvres Museum. It was painted in 1800

Fig. 542.—Ewer and basin with butterflies painted in colours among gilt decorations. Factory of the Rue du Petit Carrousel, Paris, about 1790. Sèvres Museum.

and shows how the shabby "arcanist" of former days had now become an industrial magnate and a prominent citizen, with an air of lordly condescension. The period of modern exhibitions, with their jury reports and prize medals, had already set in. One of these latter, in gold, was awarded to Dihl and Guerhard in 1806. At that time, their factory had been moved to the Rue du Temple; in 1825, it was situated on the Boulevard St. Martin; in 1828, it was dissolved. Its first mark was a monogram *GA*, the meaning of which has not yet been discovered, with or without a coronet and with or without additions in various forms relating to the position of the factory and the titles it took from its protector. During and after the Revolution, the name of the Duke gave place to those of the two manufacturers, and in the end the name *Dihl* was the sole mark of the factory. As regards the shapes affected there, these are, in accordance with the late period to which they belong, severe and tedious frames for the restricted repertory of ornamental themes of the Empire period, here often appearing in gold on a *bleu-de-roi*, or other monochrome (especially red) or marbled ground (Fig. 544). Other fashionable motives also, such as the strewn cornflowers or flowers in gold, and, later, large naturalistic flowers (on a jardinière in the Malmö Museum), were shared by this factory with the other Parisian factories. Scattered ears of corn in gold, however, were perhaps its own invention; if so, its only one. Its aim was not to produce an

independent style, but to achieve perfection of technique. In this respect Brongniart at Sèvres had no more skilful rival than Dihl.

It was Nast who rendered the factory of the Rue Popincourt famous in the history of ceramics. His full name was *Johann*

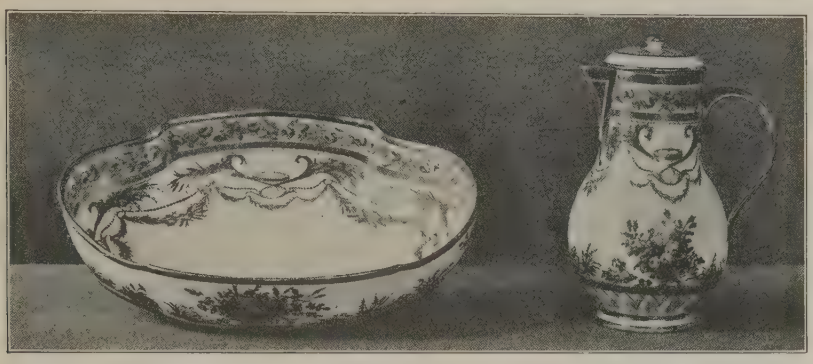

Fig. 543.—Ewer and basin with friezes of yellow roses on a pale pink ground and blossoming rose-bushes in natural colours. Manufacture de la Reine (Rue Thiroux), Paris, 1784. Sèvres Museum.

Nepomuc Hermann Nast, and he was born at Radersburg in Styria in 1754, and died in Paris in 1817. He had come to Paris to try his luck there, and had previously been working at Vincennes when, in 1782, he set up a little factory in which he was his own thrower, moulder, painter and fireman all at once. Twice his factory was destroyed by fire, but he would not give in. And by 1784 he had already got so far that he was able to establish himself finally in the same street where he had hitherto lived, and here his business throve to such a degree that he was soon able to follow his artistic inclinations in addition to continuing his manufacture of the finer quality of " useful " porcelain. Under the influence partly of Sèvres, partly of Wedgwood, there issued from his factory a series of large single pieces, chiefly of a plastic character, notably clocks in biscuit, which are deserving of all honour, though they are, of course, like his richly gilt and daintily decorated glazed porcelain, marked by the stereotype surrrender to antique ideals which characterised the age. Nast produced some particularly fine wares in biscuit, combined with a moderate use of a Wedgwood pale blue or lilac ground. A vase with dancing Bacchanals in this style may be seen in the Sèvres Museum (Fig. 545); a clock in the same style with two flanking biscuit figures in the round is in the possession of Consul-General Johnsson at Stockholm. Nast also made busts in biscuit, such as those of Bonaparte and Hoche in the Sèvres Museum. His mark may be frequently found on cups, saucers and other porcelain still in ordinary use with strewn cornflowers; it consists, as a rule, of his name in full. After his death in 1817 two able sons followed

in his footsteps until 1835, though without possessing his taste. To their period should doubtless properly be ascribed three sorry specimens of plates, decorated in the middle in the style of German transfer pictures (such as a lovely lady holding a dear little woolly lamb), which the British Museum has dated 1795.

Fig. 544.—Vase with gilt designs on a marbled ground. Factory of the Rue de Bondy (Dihl), Paris, about 1800. Sèvres Museum.

To the names of Dihl and Nast must be added that of *Dagoty* as one of those most frequently met with on the finer French household porcelain from the close of the eighteenth and beginning of the nineteenth century. It is not quite clear whether the bearers of this last name (there were two brothers) founded the factory in the Petite Rue Saint-Gilles in 1785, or whether it originated with a certain *Honoré*, with whom about 1810 Dagoty entered into a partnership dissolved again in 1822. We find porcelain with the name of Dagoty alone, and the name of Honoré also occurs by itself, but both may also be found together with the addition of "Manufacture de Madame Duchesse d'Angoulême"; some of the ware again, bearing the name of Dagoty without that of Honoré, is marked also: "Manufacture de S. M. l'Impératrice." At the exhibition in 1819, where the firm was awarded a silver medal, it was praised, among other things, for its vases with reliefs in the Wedgwood style. For the rest it seems to have adopted all the typical "lines" of the period, the coloured ground (including olive-green and terra-cotta-red) with classical ornaments in gilding or applied biscuit, the over-naturalistic landscapes and flowers, *grisaille* painting, etc.; a few figures from the factory are also known (Fig. 546). All is lacking in any distinctive individuality, sober and neutral, but treated with neatness and accuracy.

The factory in the Rue Amelot (1786), formerly in the Rue des Boulets, and also called after the Rue Pont-aux-Choux, is hardly worth giving an account of, though it was under the patronage of the Duke of Orleans, and must therefore at some time have enjoyed some consideration. Its history is desperately involved, and its marks are so numerous that it is impossible to describe them here. It seems to have had a little speciality of its own, though not a happy one, consisting of a decoration of scattered but stiff, single roses, in medallions or unenclosed, the

former, where present, being in reserve on a ground dotted with small flowers.

Finally, we come to the factory of an Englishman, called "Manufacture du Prince de Galles," situate in the Rue de Crussol, and founded in 1789 by Charles Potter, who is said to have been the first man in Paris to practise the method of transfer-printing on porcelain. Of this, however, nothing seems to be known, and such of his porcelain as can be identified by means of the marks ("Potter," "potter à pari" (*sic*), "C. P.", etc.) is, to judge from its representatives in the London museums and that at Sèvres, an ordinary average ware in the style of the period, with genre scenes or portraits painted *en grisaille*, polychrome ornaments, strewn gold spots and gold stars, scattered cornflowers, butterflies, insects, etc.

Fig. 545.—Vase with dancing Bacchanals in white biscuit on a pale blue ground. Style of Wedgwood. Factory of the Rue Popincourt (Nast), Paris, about 1800. Sèvres Museum.

Nothing perhaps is more characteristic of French porcelain in its moribund period than the *semée* of little flowers which we meet with in at least every other of the Parisian factories. These strewn cornflowers, pansies or roses, often alternating with gold flowers of natural form, have not the slightest kinship with the real old strewn flowers, which were a minor detail, introduced originally to hide small flowers in the glaze. The later type, however, was made the principal theme in itself, the motive proper, with which the only too faultless surfaces were mechanically covered. There was no longer room for ingenuity or grace. Instead, an ostentatious gilding generally appeared, and was, at times, actually made to conceal the porcelain entirely, so that the white paste was only to be seen under the foot. At this time—about the year 1800—in France, as elsewhere, the last traditions were lost of porcelain as a field for the display of artistic fancy and true decorative talent.

Fig. 546.—Seated Cupid. Statuette in biscuit. Factory of the Petite Rue Saint-Gilles (Dagoty), Paris, about 1800. Sèvres Museum.

XV. SWITZERLAND—ITALY—SPAIN

1. SWITZERLAND

The contribution of Switzerland to the porcelain industry of the eighteenth century is by no means a great or important one, but it is nevertheless the object of no slight consideration among modern collectors, who regard the factories of Zurich and Nyon as representing, not perhaps any specially high degree of quality, but to some extent that rarity which also has its devotees.

The factory at Zurich, founded in 1763, has been mentioned already in Vol. I. (p. 400), as producing faïence as well as porcelain. It lay, as already noted, not in Zurich itself, but at *Schoren*, near Bendlikon, and had for its technical chief *Adam Spengler* of Schaffhausen, as modeller the sculptor *Valentin Sonnenschein*, and as part-owner and practical assistant, no less a person than the painter-poet *Salomon Gessner*.* Its earliest porcelain is of soft paste, painted in blue or red, or in polychrome. As these are very rare (outside the Swiss Museums, there is hardly anything beyond a teapot in the Franks Collection, British Museum, a jug in the Victoria and Albert Museum, and some few pieces at Sèvres), it must be presumed that the factory soon turned to the production of hard porcelain, obtaining the kaolin for it from Lorraine. Actually, the manufacture did not prove successful from a technical point of view until its artistic decline had already set in. Zurich porcelain of the best period (about 1770–1780) is of a yellowish or greenish-grey, rather dirty shade, and often full of firing-flaws. The factory does not appear to have produced articles of luxury as such, and gilding was very sparingly used. Its operations were restricted to the manufacture of household porcelain, irreproachable in form, and nearly always with a finely executed decoration, consisting sometimes of Swiss landscapes (Fig. 547), sometimes of birds, flowers (Fig. 548), fruit with or without insects (Fig. 549), sometimes, but rarely, of figures. To these may be added imitations of the Meissen "*Zwiebelmuster*" and that other Saxon type which in Denmark is known as "Copenhagen pattern." These patterns were naturally in underglaze blue (the "Copenhagen" also in iron red); subjects from nature, on the other hand, were either painted in polychrome or *en camaïeu*, sometimes also in two colours, and pieces from services so decorated, bearing the Zurich mark (the letter Z in blue under the glaze, or very occasionally impressed or incised), have nearly

* The Thirtieth Annual Report of the Schweizerisches Landesmuseum (1921), published at Zurich in 1923, mentions as furnishers of engraved designs for the factory (or copper-plates for transfer-printing) *Johann Rudolf Schellenberg* of Winterthur, *Johann Balthasar Bullinger* of Zurich, and *Heinrich Brupbacher* of Wädenswill. It does not appear from the report, however, whether these artists worked for the faïence or for the porcelain department of the factory, or perhaps for both.

always the appearance of having been executed by well-schooled painters. Compared with this, the plastic work of the factory, consisting of a little gallery of for the most part bourgeois or rustic figures, is, as a rule, rather amateurish in form, though it makes up for this by a certain freshness and independence of style and character (Figs. 550, 551). These figures have caught something of the idyllic spirit of Gessner, though a majority must be supposed to be the work of Valentin Sonnenschein. When painted, which they mostly are, it is in light, sometimes rather dingy and unpleasant, colours.

Fig. 547.—Dish with landscape painted in colours. Schoren, near Zurich, about 1770–1780. Landesmuseum, Zurich.

The factory had been forgotten for nearly a century, when its existence was revealed at the so-called "Landesausstellung" at Zurich in 1883, and from that time onward its productions have attracted the attention of collectors. The forgers soon helped to supply the demand thus set up. Their earlier attempts are said to be recognisable by an excessively bluish-white tone, but they have since succeeded in reproducing the yellowish or greenish-grey of the genuine porcelain. They do not appear to have realised, however, that the surest mark of authenticity is a great delicacy of execution.

Fig. 548.—Cup and saucer with floral decoration. Schoren, near Zurich, about 1770–1780. Landesmuseum, Zurich.

The porcelain of Zurich is rather German in character; that of Nyon, on the other hand, is for the most part so French that the factory was long regarded, according to a local legend, as having been set up by workmen who had been driven from Sèvres during the Revolution. Thanks to A. de Molin, however, who has written a detailed monograph on the factory, we are now better informed as to its history. It was founded by two Germans, *Ferdinand Müller* of Frankenthal and his son-in-law, *Jean-Jacques or Jacob Dortu*; the latter was born in Berlin, and had been trained in the factory there, but had been

since 1777 at Marieberg in Sweden, where, as far as can be judged, he had introduced hard porcelain, only to take the secret with him when he left again in 1778. In 1786 the partnership between Müller and Dortu was dissolved, and until 1813 the latter was sole director of the factory; in that year it was given over to the manufacture of faïence, after having maintained itself in the struggle for existence during the years immediately preceding by following the latest fashions and turning out imitations of "Etruscan" vases, Wedgwood ware and other wares in classic or neo-classical style. Even during its best period the Nyon factory did nothing but imitate. It imitated practically everything: Meissen, Fürstenberg and Ludwigsburg to some extent; Sèvres, however, far more; and most of all the minor Parisian factories,—Clignancourt, Rue Thiroux, Rue de Bondy, etc. Like Zurich, it has left us little beyond household porcelain. Some few specimens of this (in the Zurich Museum) are of soft porcelain, and presumably

FIG. 549.—Bowl and cover with fruit painted in colours. Schoren, near Zurich, about 1770–1780. Landesmuseum, Zurich.

FIG. 550.—Statuettes painted in colours. Schoren, near Zurich, about 1770–1780. Landesmuseum, Zurich.

represent experiments made by Müller during the time previous to the arrival at Nyon of Dortu (Fig. 552). If so, it was Dortu who introduced hard porcelain here, as he did at Marieberg.

That of Nyon, however, has nothing of the individual character of that of Marieberg, but with its cold whiteness resembles a hundred others. Its modes of decoration, also, are nowise different

FIG. 551.—Statuettes painted in colours. Schoren, near Zurich, about 1770–1780. Landesmuseum, Zurich.

from those of other kinds. We find here again, in underglaze blue, the "*Zwiebelmuster*"—in polychrome, the bouquets, insects, landscapes, and genre subjects of Meissen. The late date at which the factory was founded, however, carried with it, as already noted, a tendency rather to imitate the French factories, which now took the lead, than the German; this tendency involved a predilection for garlands, ribbons, trophies, love emblems and ornaments in the Louis XVI. style (Fig. 553), and in particular for the small strewn flowers, including cornflowers in blue, red and gold, which constitute, in endless variation, the commonest form of decoration on Nyon porcelain (Fig. 554). Another evident result of the late arrival on the scene of the factory is the paucity of figures and groups in its production; modelling in glazed porcelain had already long since lost ground, and people were beginning to weary somewhat of biscuit as a substitute for marble. A solitary painted porcelain figure and some few figures in biscuit are all that has been found of plastic work bearing the Nyon mark. This mark, which consists of a roughly painted fish in underglaze blue, must be regarded with particular caution.

FIG. 552. Tea-pot of soft porcelain. Blue-and-white. Nyon, about 1780. Landesmuseum, Zurich.

The porcelain of Nyon, being neither very rare nor very costly, has not indeed in itself proved any great temptation to the forgers, but they seem to have taken a great fancy to the quaint mark,

Fig. 553.—Cup and saucer with festoons and trophies.
Nyon, about 1785–1790. Landesmuseum, Zurich.

which everyone who has once seen it can remember, and which has the advantage that it can be placed on almost any kind of ware without exciting suspicion, as the types produced by Nyon

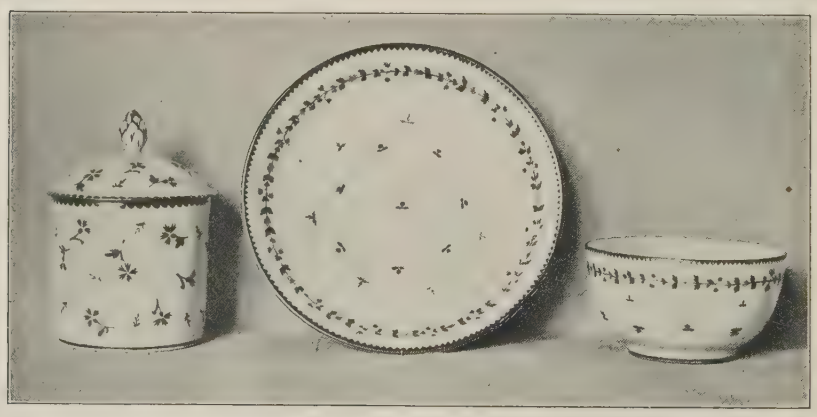

Fig. 554.—Porcelain with scattered cornflowers and other flowers.
Nyon, about 1785–1790. Landesmuseum, Zurich.

were legion. A factory in Thuringia is using it at the present moment, chiefly for cups and saucers with a radial landscape composition in purple, and will, indeed, affix it indiscriminately to any variety to order.

As will have been seen from the first part of the present volume, VENICE appears to have been the scene of the earliest experiments made in Europe with an artificial ("soft") imitation of the hard porcelain of the East. As might be expected, the progressive city was also not behindhand in acquiring the secret of the hard, true porcelain, when once it had been revealed by Böttger. Among the hard porcelain factories in Europe, Venice comes third in order of date; among those of Italy it is first.

FIG. 555.—Cup in Meissen style, with Böttger "mother-of-pearl" glaze in the ornament. Vezzi factory, Venice, about 1720–1725. Kunstindustrimuseum, Copenhagen.

At the beginning of the eighteenth century, two goldsmiths in Venice, *Francesco* and *Giuseppe Vezzi*, had made so much money by the exercise of their craft that in 1716 they offered the State 100,000 ducats for patents of nobility. The transaction was effected, and our noble goldsmiths, together with two other gentlemen of rank, determined soon after to set up a factory for the manufacture of porcelain. The first requisite, an arcanist, was procured in the person of *Christoph Conrad Hunger*, who, as already mentioned, had first worked at Meissen, deserted to Vienna in 1718, and now entered the service of the four "Nobili Venetiani," who had in 1720 established the "Casa Eccelma Vezzi" in the neighbourhood of San Niccolò at Venice. During the five years he worked here (he went back to Meissen afterwards, later to Stockholm, and later again to Copenhagen) Hunger had

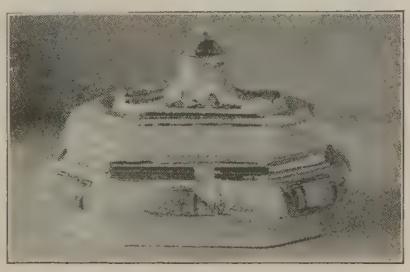

FIG. 556.—Sugar-bowl after a Böttger model, painted chiefly in iron-red. Vezzi factory, Venice, about 1720–1725. Porcelain Collection, Dresden.

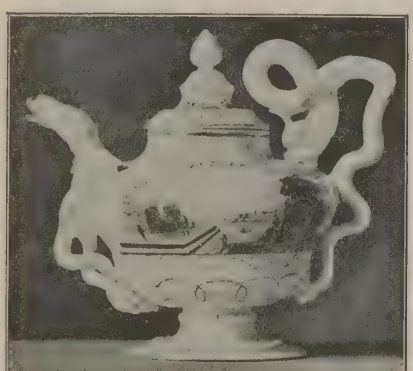

FIG. 557.—Teapot with landscape decoration in the colours of early Vienna porcelain (chiefly iron-red). Vezzi factory, Venice, about 1725–1730. Hamburg Museum.

Fig. 558.—Cup with decoration painted in colours (see text). Vezzi factory, Venice, about 1725–1740. Porcelain Collection, Dresden.

"*Schnorr'sche Erde*" brought from Saxony, and the porcelain produced from this he decorated, either in the style of Herold, or in that of the earliest Vienna porcelain; so conversant was he with the palette and technique pertaining to the style of Herold, that he was not even at a loss for the mother-of-pearl glaze of Böttger. Venetian porcelain of the time of Hunger is, it is true, for some reason or other, slightly warmer in tone and more glassy than contemporary Meissen porcelain; its pink lustre is somewhat less even, and the rest of the colouring a trifle slighter and paler; in some few cases, however, it needs a practised eye to distinguish one from the other. Nevertheless, we think we may venture to note, as characteristic of Venetian baroque designs in gold in the style of Herold, that they are, as a rule, lightly outlined with iron-red.

Fig. 559.—Cup and saucer with decoration in iron-red. Vezzi factory, Venice, about 1725–1740. Porcelain Collection, Dresden.

We on our part are inclined to believe that the factory of the Vezzi did not mark its porcelain as long as Hunger was in its service, and that, therefore, all *un*marked hard porcelain resembling early Vienna or decorated with leafy scrollwork ("*Laub- und Bandelwerk*") and Chinese or European figures or harbour-scenes in the style of Herold, or which (see the sugar-box in Fig. 556) is in the shapes used by Böttger (and also bears the signs of Venetian origin we have noted), belongs to the years 1720–1725; all pieces marked with the name of Venice in all forms or abbreviations, from a simple "V" to the name in full, date from the time between 1725 and 1740, in which latter year Francesco Vezzi died,

Fig. 560.—Tea-pot with Oriental figures painted in colours and ornamental panels in red. Vezzi factory, Venice, about 1725–1740. Porcelain Collection, Dresden.

the factory presumably ceasing soon after to exist. During this, its second period, it did not actually change its style, but with the departure of Hunger it lost the direct association with Meissen models, and became less dependent upon them. Typical of much of the porcelain marked with the name of the city of Venice or an abbreviation of the same is an evident tendency to emancipation from Meissen motives and, while Meissen technique and colouring were retained, an abandonment to fantastic shapes (as in the jug, Fig. 557) and fantastic designs, sometimes altogether meaningless. A good instance of these last is a cup in the Porcelain Collection at Dresden (Fig. 558), on which we see a man smoking his pipe at an open window, a parrot, a monkey, two fantastic figures, one on either side of a basket of flowers, and the whole laced round with incoherent ornamentation. Looseness of composition is also a feature in the cup and saucer shown in Fig. 559, decorated in iron-red, while the teapot (Fig. 560) capriciously painted with a sort of Indian figures is a good exponent of the Oriental touch often mingled with Venetian taste, and even more distinctly perceptible in the little white figure (Fig. 561) from the Traugott Collection at Stockholm. The mark of this figure, however—a "C" scratched into the paste—can hardly be interpreted as that of Vezzi. It is more likely to be that of Cozzi—the more so since the figure is in soft porcelain, the material employed at the Cozzi factory, whereas the Vezzi, as mentioned, obtained earth from Saxony for their true porcelain. As further examples of the variations in Vezzi porcelain, we may note a pair of beaker-shaped cups in the Franks Collection at the British Museum, one decorated in blue with birds in trees, the other without painted decoration, but ornamented with two coats of arms in relief, one of them that of Pope Benedict XIII.

FIG. 561.—Oriental. Statuette of plain white soft paste porcelain. Venice (Cozzi factory?), about 1765. Traugott Collection, Stockholm.

FIG. 562.—Coffee-pot with flowers in pale colours. Cozzi factory, Venice, 1765. British Museum.

FIG. 563.—Bowl with signature *Lodouico Ortolani Veneto dipinse nella Fabrica di Porcelana in Venetia.* Painted in purple. Cozzi factory, Venice, about 1765–1770. British Museum.

(1724–1730). And, finally, we may mention, in the Victoria and Albert Museum, a teapot of the same angular model as that of Dresden, but with iron-red decoration, another more yellowish teapot with a reddish-brown tulip and other flowers among grey-green leaves, and a cup with subjects from the *Scherzi d'Amore* in bright blue after engravings by O. Fialetti.

Geminiano Cozzi, who founded a factory in 1765 at Contrada di San Giobbe, is known to have obtained his clay from Tretto (in the Venetian territory), as his application for the concession states that it is this discovery of native clay on which he bases his hope of commercial success in the undertaking. This hope was fulfilled; his factory flourished and continued to exist for nearly half a century. Its mark, which is an anchor in red (more rarely in gold), is said to be

FIG. 564.—Two vases from a set of five with flowers painted in colours. Cozzi factory, Venice, about 1770. Collection of the Countess of Bessborough.

found both on hard and soft porcelain; we ourselves have only found it on soft porcelain. The earliest known specimen from the factory (dated 1765) is a coffee-pot of a greyish porcelain

with pale bouquets of flowers, in the Franks Collection at the British Museum (Fig. 562); the next oldest (dated 1766), likewise a coffee-pot, but decorated with flowers in relief on a gold ground, is in the Musée des Arts Décoratifs, in Paris. There is a saucer, or similar article, in the Franks Collection at the British Museum, which can only be from the Cozzi factory; it bears the inscription "*Lodouico Ortolani Veneto dipinse nella Fabrica di Porcelana in Venetia.*" * It is decorated in purple with a lady seated in a landscape, handing a goblet to a flying Cupid for him to press into it wine from a cluster of grapes (Fig. 563). Among the principal productions of this factory would seem to be a set of five *pot-pourri* vases belonging to the Countess of Bessborough, two of which are reproduced in the *Journals* of her mother, Lady Charlotte Schreiber (Fig. 564). This set of vases, decorated with polychrome flowers, may be said to be somewhat in the style of Meissen, which is imitated also in a porringer with stand in the Victoria and Albert Museum, and some cups in the Sèvres Museum with polychrome flowers or fruit and scale-patterns ("*Mosaik*") in red, green or purple. *Chinoiseries* in the style of Herold were also still being painted at this factory (as on a cup in the Hamburg Museum and several in the Museum at Limoges). After Meissen, Sèvres, Chelsea and Derby were also imitated. According to Schnorr von Carolsfeld, the factory produced wares painted in underglaze blue; no instances of this, however, are known to us, though there are, on the other hand, many proofs of its predilection for decoration in iron-red, with or without the addition of gold, and also in gold alone. Its gold, which was genuine ducat gold, is distinguished by its brilliancy and its unusual precision of treatment. A pretty and typical piece of Cozzi porcelain is a flower-vase in the Schlossmuseum, Berlin (Fig. 565), with handles in the form of women's heads, and painted with polychrome festoons surrounding small Venetian-Oriental *vedute* in iron-red; so also is

FIG. 565.—Vase with festoons painted in colours and miniature *vedute* in iron-red. Cozzi factory, Venice, about 1770. Schlossmuseum, Berlin.

* Painted by Lodovico Ortolani of Venice in the Porcelain Factory at Venice.

a cup in the Sèvres Museum with fanciful line decoration in gold accompanied by red spots. Like all other factories working in soft porcelain, that of Cozzi aimed rather at show than utility, so that figures, especially in plain white porcelain, play a prominent part in such of its output as has come down to us. Early specimens of these are, in the Traugott Collection at Stockholm, the Oriental figure already mentioned (in plain white porcelain), and in the Sèvres Museum, a soldier talking to a woman (in grey, glassy porcelain). To a somewhat later date, probably about 1780, belongs a finely modelled Pietà in the Hamburg Museum (Fig. 566). Polychrome figures are also found, such as a man in a long robe and a woman with a child slung in her dress (Fig. 567), both of 1780, in the Sèvres Museum. The porcelain and figures of the Cozzi factory are also at times recognisable as Venetian, even when not marked, from their subjects. Thus, for instance, in the Hamburg Museum there is a group representing a woman with a mural crown, a cornucopia, cupids and a lion couchant at her side; this, even without the old description which accompanies it, would be interpreted as an "Adria" or allegory of Venice (Fig. 568). Among the latest productions of the factory (in the first decade of the nineteenth century) is a version with gilding and painting in iron-red, in the Victoria and Albert Museum, of the model of an antique lamp (well known from reproductions made, among other places, at the Berlin factory), on the lid of which a kneeling woman is pouring oil from a vessel.

Fig. 566.—Pietà. Group in plain white porcelain. Cozzi factory, Venice, about 1780. Hamburg Museum.

Second in age of the Italian factories is that of Doccia, near Florence, founded in 1735 or 1737 by the Marchese *Carlo Ginori*. He sent a ship to the East to collect samples of the materials used in Chinese porcelain, and engaged "*Carl Wandhelein*" (according to E. W. Braun, Karl Wendelin Anreiter) of Vienna as chemist to the factory. Among the earliest of its productions are certain cups signed by Anreiter (Fig. 569), and also undoubtedly a number of pieces in the Victoria and Albert Museum, painted with quasi-Chinese flowers in polychrome, some of them in iron-red with peculiar trunk-like stamens. To the same group belong, or

belonged, two large cylindrical boxes in the collection of Baron Zoubaloff at Moscow. On the death of Carlo Ginori in 1757, his son, Lorenzo Ginori, extended and improved the kilns to such a degree that they were able to fire statues, groups and vases of colossal size; an example of this period may well be a crouching Venus in the Victoria and Albert Museum, which, with its yellow tint and large firing cracks, has all the signs of being an experimental piece. In the following generations also—right down to our own times—the factory remained in the Ginori family, but though originally producing only soft and hard porcelain, it became, in the nineteenth century, a manufactory of practically all kinds of pottery, from all kinds of old models. As early as 1821, when the famous Neapolitan factory closed down, Doccia acquired the models for the relief porcelain of Capo di Monte, and for the past thirty or forty years has copied them *en masse*, unscrupulously adding the mark of the originals. At the same time, it has imitated, with more or less success, everything that came within its scope, first and foremost the Italian maiolica of Faenza and Urbino, Castel Durante and Gubbio. As mentioned above (p. 16), it is said to have copied also the Medici porcelain, and for a time to have appropriated its mark as its own. During the eighteenth century it kept to more respectable methods, though it never achieved any independent style. With regard to its old productions, which are liable to confusion, among others, with those of Nove (one of the earliest specimens may well be a plain white teapot, formed of acanthus leaves, in the Victoria and Albert Museum), considerable uncertainty prevails. The factory seems only rarely to have marked its wares with the six-pointed star which is regarded as its original mark, but which was also that of Nove. In Scandinavian collections we find ascribed to it such widely dissimilar pieces as the following: a vase with polychrome figure-subjects painted in colours (Fig. 570) and parts of a breakfast-service in *pâte tendre* with purple landscapes (Fig. 571)

Fig. 567.—Woman with child in her bosom. Statuette painted in colours. Cozzi factory, Venice, 1780. Sèvres Museum.

in the Kunstindustrimuseum, Copenhagen; a white elephant (Fig. 572), also in soft porcelain, with an ormolu howdah, in the Traugott Collection, Stockholm; a colossal and highly dramatic polychrome group of the Entombment (Fig. 573, in the National-

Fig. 568.—Adria. Group in plain white porcelain. Cozzi factory, Venice, about 1780. Hamburg Museum.

Fig. 569.—Cup with figure subjects painted in colours and scrollwork in iron-red and gold. Executed by Karl Wendelin Anreiter. Doccia, about 1740. Kaiser Franz Joseph-Museum, Troppau.

Fig. 570.—Vase with figure-subjects painted in colours. Soft porcelain. Doccia, about 1770. Kunstindustri-museum, Copenhagen.

Fig. 571.—Jug from a breakfast-service of soft porcelain, painted with land-scape in purple. Doccia, about 1770. Kunstindustrimuseum, Copenhagen.

museum, Stockholm), in the style of Bernini or his successors, which is also found in a kindred group of plain white porcelain (the Virgin bending over the dead Christ) in the British Museum (Fig. 574). This factory, of distinguished origin, and possessing

also a whole museum of models and a superior school of design, tended naturally to work from academically authorised classical types. In the Franks Collection at the British Museum, for instance, there are two large figures, entirely white, of "Venus" and "Zeno" after the antique; in the Sèvres Museum is a cup with a galloping horseman after Raphael, and a fine white vase with dancing figures in relief after a Roman model. Briefly, we may note as the specialities of Doccia in the eighteenth century "*vedute*" painted in purple and white figures, especially figures of children, which were at first turned out in glazed porcelain, and at the close of the century in biscuit. At this latter period, moreover, the factory, like almost all others, was under the influence of Wedgwood, executing, for instance, blue and white portrait plaques in the style of the great Englishman (specimens may be seen in the British and Victoria and Albert museums).

FIG. 572.—Elephant in plain white soft-paste porcelain, with howdah of ormolu. Doccia, about 1750. Traugott Collection, Stockholm.

In Vol. I. (p. 163) mention has been made of *Giovanni Battista Antonibon*, who founded a faïence factory at NOVE, near Bassano, and also of his son, *Pasquale Antonibon*, there noted for his faculty of attracting skilful hands to his workshop. In 1752, for instance, he persuaded one Sigismund Fischer to leave the factory at Meissen for the purpose of erecting a kiln at Nove "*ad uso Sassonia*." Simultaneously with this kiln, however, Antonibon had in operation, in 1761, two kilns "*ad uso Francia*," and only these last appear to have yielded any result; for, apart from a single doubtful specimen, only soft ("French") porcelain has been discovered bearing the Nove mark (the name of the town, with or without a six-pointed star, or the star without the name, the one or the other in some few cases accompanied by the name or monogram of the owner or of a painter). In 1762, Pasquale Antonibon took his son, Giovani Battista, into the business; in 1781, a Signor Parolini also joined the concern, which then, from 1802 to 1825, passed into the hands of strangers. At the expiration of this period, however, it reverted once more to the Antonibon family, who continued to produce porcelain until 1835, but after that date only faïence and other varieties of earthenware.

The Nove faïence is among the best Italian faïence of the eighteenth century, and the porcelain of that town also ranks high in artistic respects. It cannot be classified in any chronological

order, nor is it possible to divide it into groups according to decoration. It is perhaps most frequently decorated with flowers (Fig. 575); these, however, are sometimes in polychrome, some-

Fig. 573.—The Entombment. Polychrome colossal group. Attributed to Doccia, about 1760. Nationalmuseum, Stockholm.

times in green and gold, sometimes in purple. Some few pieces, especially of larger size, such as some jardinières or "*vases éventail*" (in the manner of Sèvres) and a couple of teapots moulded with relief ornament, in the Hamburg Museum (Fig. 576), are sometimes painted with figures ranging from the grotesque to mythology and history; birds and landscapes are also found. One of the most finely executed pieces from Nove is perhaps a cylindrical cup with *bleu-de-roi* ground and panels in reserve with representations of the Toilette of Venus, the Judgment of Paris and the Death of Meleager (in the Franks Collection, British Museum, Fig. 577). This factory seems to have attempted a little of everything; we even find, in a barrel-shaped cup in the Sèvres Museum, that "wood-graining" of the porcelain which tempted so many of the eighteenth-century factories. Another striking specimen

in the last-named museum is a porringer (Fig. 578) decorated on the outside with ruins in a landscape in purple, on the inside with a Virgin and Child and three angels, and with the following

FIG. 574.—Pietà. Group in plain white porcelain. Doccia, about 1760–1770. British Museum.

inscription below the rim: "*Scudella fabricata con la polvere delle S. Mura di Santa Casa di Loreto.*" * This is the exceptional piece referred to above as being, in contrast to all other porcelain with the Nove mark, apparently of a sort of hard porcelain rather than of soft paste. Figures are also said to have been turned out by this factory; Lady Charlotte Schreiber in her *Journal* mentions having acquired some of these. But they seem to be rare; at any rate, we do not recollect having encountered any specimens of them in the museums and collections with which we are acquainted.

FIG. 575.—Tea-pot of soft porcelain with large flowers in violet, yellow and blue, and with faintly-painted bluish-green leaves. Signed: *Noue. Antonio Bon.* Nove, about 1760. Sèvres Museum.

At VINOVO, near Turin, a man named *Giovanni Vittorio Brodel*, after vain attempts beginning in 1765 to manufacture porcelain

* Porringer made of dust from the holy walls of the Holy House at Loretto.

himself, called in the aid of *Pierre-Antoine Hannong* of Strasburg, whom we have met before. The partnership between the two led to the establishment of a factory which, in 1776, was installed in the royal palace of the town, and given the style of "La reale manifattura di Vinovo." Brodel, however, like everyone else, found collaboration with Hannong impossible in the long run; in 1778 he retired from the business, which was sold in 1780. Under the new proprietor, Dr. *Vittorio Amadeo Gioanetti*, a famous chemist, the factory extended its technique, but under his successor (after his death in 1815), *Giovanni Lomello*, it declined so rapidly that in 1820 it had to be closed. Its mark is a "V" with a cross above it, generally in underglaze blue, sometimes in blue over the glaze, in exceptional cases incised or in black, red or gold. Sometimes the "V" lacks the cross (sometimes also the cross lacks the "V"). The factory mark is generally accompanied by those of moulders or painters, incised in the paste.

FIG. 576.—Tea-pot of soft porcelain with flowers in slight relief and painted figure-subjects. Nove, about 1765–1770. Hamburg Museum.

Up to now, only a single specimen has been identified as from the time of Brodel and Hannong; this is in the Franks Collection in the British Museum. It is an oblong tray painted with insignificant polychrome flowers, and marred by large kiln flaws (Fig. 579).

FIG. 577.—Cup and saucer with *bleu-de-roi* ground and mythological subjects. Nove, about 1770. British Museum.

It is dated *1776*, and must thus be regarded as a trial piece from the earliest days of the factory. In the same collection there are several later specimens from Vinovo, such as, for instance, a figure of the Virgin kneeling on the globe with the serpent, in plain white porcelain, a covered bowl and a cup and saucer with the arms of the King of Sardinia in gold (Fig. 580), and a cup and saucer with greyish-blue garlands of flowers and ribbons in purple. The museum at Turin, where the porcelain of Vinovo is best represented, has, among other specimens, a coffee-pot with a medallion, supported by *putti*, showing the portrait of King Victor Amadeus III. in colours and gold, and a cup with a painting in purple showing the king out hunting. The factory is also fairly well represented in the Sèvres Museum, among other things, by two casseroles ("*cocottes*," Fig. 581), one with polychrome flowers, the other with flowers in gold, some cups and a sugar-bowl with coloured grounds and a custard-cup with cornflowers. To judge from these samples, the porcelain of Vinovo is, on the whole, allied to that of the small Parisian factories. Technically, however, it differs from theirs in having a yellowish tone and a thick, uneven, often faulty glaze, which gives it some resemblance to soft porcelain, though, according to Brongniart (who had his information from Dr. Gioanetti himself), it is in reality a hard porcelain. In Turin, it was, as far back as the younger days of Lady Charlotte Schreiber (1869), held in so high esteem that, according to her account, the forgers painted in its mark indiscriminately on various kinds of porcelain from elsewhere.

FIG. 578.—Porringer of soft porcelain with ruins in landscapes in purple and (inside) the Virgin and Child and three angels, also an inscription (see text). Nove, about 1765–1770. Sèvres Museum.

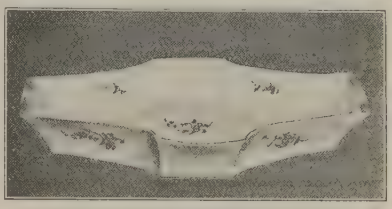

FIG. 579.—Tray with flowers painted in colours (the handles missing). Vinovo, 1776. British Museum.

FIG. 580.—Cup and saucer with arms of the King of Sardinia in gold. Vinovo, about 1780. British Museum.

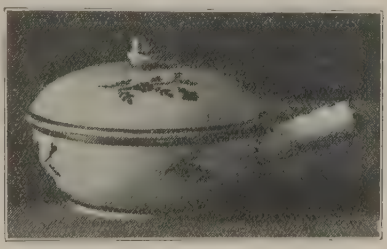

FIG. 581.—Casserole with gold flowers. Vinovo, about 1780. Sèvres Museum.

A little cup in the Sèvres Museum, with a greyish-green, jade-

Fig. 582. The Virgin and St. John the Evangelist. Statuettes in plain white porcelain. Este, 1783. Collection of the Countess of Bessborough.

coloured glaze, but no other decoration, reminds us that the little town of Este, between Padua and Ferrara, also had a factory for soft porcelain. On following its traces further, we find that Lady Charlotte Schreiber, during one of her visits to Paris, was fortunate enough to discover two white porcelain figures of the Virgin and St. John, marked with the name of the town in question and the date 1783, the former of the two figures, in particular, being extremely charming, as will be seen from the illustration here given (Fig. 582). It is probably the work of the French modeller, *Jean-Pierre Varion*, who had been employed in the workshop of Antonibon at Nove before entering into partnership, in 1780, with a talented goldsmith named *Girolamo Franchini* at Este, and setting up the porcelain factory there.

The name of the town of Treviso (in the Venetian territory) has also been found on some few pieces of soft porcelain, such as a very Venetian-looking porringer with stand, showing landscapes in large medallions (in the Franks Collection at the British Museum, Fig. 583) and a cup and saucer with a seated woman (in the Grollier Collection at the Sèvres Museum). Both porringer and cup and saucer are dated 1799, and the same date is found on another cup and saucer reproduced by Chaffers (Fig. 199 in *The Keramic Gallery*). In all probability, the factory does not date back much farther than this. About 1800, when these pieces were executed, it was owned by two brothers, *Giuseppe* and *Andrea Fontebasso*. They added to the name of the town the mark G.A.F.F. (for *Giuseppe—Andrea fratelli Fontebasso*), or merely F.F. (*fratelli Fontebasso*).

Fig. 583. —Porringer with landscapes in natural colours. Treviso, 1799. British Museum.

The last founded of the Italian porcelain factories of the eighteenth century is reported to be that of Rome, established in 1790 by the well-known engraver *Giovanni Volpato*, and known only by figures and groups in hard

biscuit copied from the antique and from Canova, and by works in relief in the manner of Wedgwood. The factory existed until 1831, and seems, within its narrow range, to have developed considerable activity. At Gisselfeld in Denmark there are three Muses from this factory, the Hamburg Museum has two Centaurs, each with a Cupid on its back, after antique groups in the Museo Capitolino (Fig. 584), and in the Traugott Collection at Stockholm may be seen one of the same groups, stamped "G. Volpato, Roma." They are, in their way, among the finest and most perfectly finished figures their age produced.

FIG. 584.—Centaur with cupid on his back. Group in biscuit. Volpato factory, Rome, about 1790–1800. Hamburg Museum.

This survey of the Italian factories, taken approximately in the order in which they came into being, omits the most important, which we have purposely kept till the last, as it forms the natural transition to the following section, dealing with Spain. This is the famous CAPO DI MONTE factory, which was situated on one of the heights outside NAPLES.

The King of Naples, Charles III., was, like his consort (a

FIG. 585.—Salt-cellar, painted in colours. Capo di Monte, about 1750–1760. Hamburg Museum.

FIG. 586.—Vase with coloured reliefs. Soft porcelain. Capo di Monte, about 1750–1760. Traugott Collection, Stockholm.

daughter of Augustus II. of Saxony), passionately fond of porcelain, and about 1740 he determined to set up a factory, which, with the aid of the Belgian chemist, *Livio Ottavio Schepers*, and the painter and cameo-cutter, *Giovanni Caselli*, of Piacenza, was installed in the palace of Capo di Monte. An inscription may still be read over the doorway stating that the factory was opened in June 1743, and it remained in operation until 1759, when Charles III. left Naples to ascend the throne of Spain. He took with him to that country some forty of the best workmen from the factory, and for this reason also operations there were discontinued for the time being. But in 1771 Ferdinand IV. took it up, after having transferred it to the *Villa Reale* at Portici. In 1773 it was again transplanted, this time to Naples. During its first period, the factory had produced only soft paste porcelain, but in this, its second period, it manufactured both hard and soft paste, as well as biscuit porcelain in large quantities. From 1806 to 1815 (under Joseph and Murat), the last-named class of ware appears to have been its only production. The factory was closed in 1821, when, as already mentioned, a great number of its old models were transferred to the Ginori factory at Doccia.

Fig. 587. — Scent-bottle with coloured reliefs. Capo di Monte, about 1750–1760. Hamburg Museum.

The mark of the factory during the first period (that of Charles III.) was the Bourbon fleur-de-lys, either uncoloured (impressed), or painted in blue, more rarely in red or gold. During the second period (that of Ferdinand IV.) its mark was an N surmounted by a crown, less frequently without the crown, nearly always in blue, exceptionally in red or impressed. During the same period, however, but supposedly only at the time of its establishment at Portici, the factory also used *RF* in monogram in red or blue as a mark, which is generally interpreted "*Real Fabbrica*," or an *F.R.F.* (that is, "*Fabbrica Reale Ferdinandea*"). The mark most frequently met with is the N surmounted by a crown; we would here, however, once more draw attention to the fact that Ginori adopted it, and would point out at the same time that the Buen Retiro factory continued to use the fleur-de-lys mark, which is, moreover, rare on Capo di Monte

porcelain; during its first period the latter often had no mark at all.

There is a large collection of porcelain from Capo di Monte, doubtless the only really large one in the world, at the palace in Naples, where the factory was situated, and from which it takes its name. We saw this collection over thirty years ago, but unfortunately have not revisited it since. And it would almost seem as if no other writer on the subject had seen it during all those years; for there is no mention of it anywhere in literature. What is known of Capo di Monte porcelain is indeed of the slightest—at any rate, north of the Alps—and based only on the few specimens (less than one hundred in all) that have found their way into museums in Germany, France and England. Nevertheless, having recourse to our sadly faded recollection of the Capo di Monte Museum, and on the basis of studies of more recent date in the more northerly museums, together with a carefully edited catalogue of an exhibition held in Naples in 1877 and comprising nearly 2000 pieces of porcelain from Capo di Monte and Naples, we think we can venture to lay down the following main outlines of the appearance of this porcelain during its two periods:

FIG. 588.—Cup and saucer with coloured reliefs. Capo di Monte, about 1750–1760. Formerly in the Cavalier Collection, Ferrara.

FIG. 589.—Sugar-basin with coloured reliefs. Capo di Monte, about 1750–1760. Formerly in the von Pannwitz Collection.

During the first period, when the porcelain, as mentioned, was soft paste (glassy, yellowish, greenish, bluish or livid in tone), it was used chiefly for smaller pieces, the rococo forms of which differ in some cases from those of the more northerly factories in being built up on, or decorated with, motives taken from the sea, such as dolphins, shells (Fig. 585), periwinkles, coral, etc. Among the earliest of these are a small number with no painted decoration, but the majority are decorated in the Oriental style, viewed from the same angle as in

FIG. 590.—The Holy Family. Group in soft porcelain. Capo di Monte, about 1750–1760. Traugott Collection, Stockholm.

the factories north of the Alps. Soon, however, the Chinese and Japanese motives give way to European, in the form of natural flowers and birds, landscapes and figures. As an exceptional case, the figures are in contemporary costume, in a service said to have been painted by *Casselli*, showing the perils which threaten those whom Cupid has in his toils. Mythological figures, especially those associated with the sea, are the rule, and it is, further, the rule to represent them in relief accentuated with colours. It is not known for certain who created this style (Figs. 586–589), which became peculiar to the factory. It may have been *Giuseppe Gricci*. But the factory had, during its first period, other distinguished modellers as well, such as *Antonio Falcone* and *Giuseppe Verdone*, who, together with the painters *Giovanni* (Sigismund? compare p. 363) *Fischer* and *Luigi Restile*, executed the principal work of the period, a "*camera di porcellana*" in the palace at Portici (it was transferred in 1865 to the palace of Capo di Monte). It is entirely covered with porcelain panels with coloured rococo scroll-work in high relief, and with painted *chinoiseries* in the style of Boucher; there are also sconces and a chandelier, and there were, originally, also pieces of furniture in porcelain. A console from this room, which served as model for the saloons of the same kind shortly afterwards produced at Buen Retiro, is in the Museum at Sèvres. The use of relief decoration, both on a large and on a small scale (especially in salt-cellars, snuff-boxes and scent-bottles) must thus be said to be typical of the period, but the period is relatively poor as regards independent figure-modelling. Such figures as there are

FIG. 591.—Statuette painted in colours. Capo di Monte, about 1760–1770. Victoria and Albert Museum.

consist of Pulcinellas, Columbines and other figures from the Italian masked comedy, a few mythological groups such as Apollo and Daphne, and Venus and Cupid, and a few biblical subjects (Fig. 590), but otherwise chiefly of figures in contemporary costume. The prettiest of these to be seen north of the

FIG. 592.—Colossal group of porcelain painted in colours, partly based on the monument to Ferdinand I. by Pietro Tacca. Capo di Monte, about 1760 (?). Victoria and Albert Museum.

Alps is perhaps a statuette of a somewhat effeminate youth dressed in yellow, with a hen under his arm, in the Victoria and Albert Museum (Currie Bequest, Fig. 591). Most of the other figures are, like this one, painted in polychrome—like the rest of the porcelain of the period—or most of it; for painting in monochrome is also found, most frequently in crimson, sometimes in a bluish-violet, not infrequently (in small landscapes in medallions) in black ("*encre à la plume*").

If it be correct that the marks *RF* and *FRF* were only used by the factory from 1771 to 1773, when it was at Portici, it must while there already have begun to produce hard porcelain, for these marks are found both on hard paste and on soft, quite as often, perhaps, on the former as on the latter. The short period in

question after the revival of the factory seems richer than the earlier period in figure modelling (allegorical figures, among them the Continents, *putti*, figures in the dress of the period; in the Victoria and Albert Museum a colossal group comprising copies of the Turkish slaves, by Pietro Tacca, on the monument to Ferdinand I. of Tuscany in the harbour at Leghorn, Fig. 592). But, at the same time, this period is poor in applied modelling, which is partly due to the taste for large, reposeful surfaces that accompanied neoclassicism. Under this head we have services of porcelain painted in colours with exotic flowers taken from botanical works, or sea-shells (Fig. 593), and also a service of which a soup-plate painted with a fish at the bottom is preserved in the Hamburg Museum, with an inscription on the back declaring it to be decorated after a work by the English naturalist, Catesby (Fig. 594). A certain sense of actuality is also apparent in the representations of peasants in national costume with which the factory at this time began to decorate cups and saucers and plates (good specimens are included in the Joicey Bequest at the Victoria and Albert Museum; so also a porringer in the Barwell Bequest at the British Museum); this form of decoration became even more popular after the removal of the factory to Naples (Fig. 595). In harmony with this, there was a lively development also of the painting of views of the town and neighbourhood (the eruption of Vesuvius, for instance, was a favourite subject Fig. 596); *Saverio Grue* is said to have distinguished himself specially in this kind of painting (compare Vol. I., p. 160). The neo-classical taste was meanwhile steadily gaining ground in the factory, which will be easily understood when we remember that it had Pompeii

FIG. 593.—Cup and saucer, painted in natural colours with shells, coral and seaweed. Naples, about 1772. Formerly in the F. C. With-Rostock Collection.

FIG. 594.—Dish with fish in natural colours after Catesby and with red coral and shells and gold garlands on the rim. Naples, about 1772. Hamburg Museum.

and Herculaneum close at hand. It derived thence, indeed, a stock not only of shapes, but also of motives of decoration, both ornamental designs and figure-subjects, and at last came to choose Greek vases as the models for its favourite style of painting. A whole service of this sort was brought to London in 1787 as a gift from the king of the Two Sicilies to George III. of England. The factory, it is true, continued at the same time to decorate with polychrome flowers and birds (the specialist in the latter class was *Fuina*), but quite as characteristic of the time and place, next to the copies after the antique (Fig. 597), are pieces decorated only in black and gold, or "*a chiaroscuro*" on a grey ground, or having small medallions with landscapes or flowers on a marbled or agate or monochrome ground (green, blue or yellow, after the style of Sèvres). Simultaneously with these also, numerous groups and figures (Fig. 598) saw the light, mostly coloured, some few in soft paste porcelain, but by far the greater number in hard paste; the best of these figures were from models by the Viennese *Tagliolini*, who joined the factory in 1781 and became its chief support during the whole of its last period, when preference was given to biscuit. His principal work is a Zeus battling with the Titans (in biscuit in the Palazzo di Capo di Monte; another Zeus in painted porcelain belongs to the Museo Civico at Bologna). About this group may be ranged, as from his hand, a whole Olympus in biscuit, and a great part of the Iliad, besides statuettes and busts of Greek philosophers and Roman emperors, and finally, numerous figures from the everyday life of Naples and its environs (specimens may be seen in the Victoria and Albert Museum); these last are often in biscuit of a dirty yellowish tone. *Giuseppe Giordano*, called "Peppe," was also a skilful

FIG. 595.—Jug with peasant types "*del Paese di Casullo.*" Naples, about 1780. British Museum.

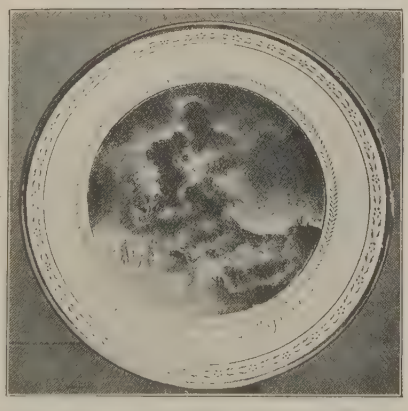

FIG. 596.—Plate with painting of Vesuvius in eruption. Naples, 1771. British Museum.

FIG. 597.—Cup and saucer with Pompeian decoration. Naples, about 1780. Formerly in the Cavalieri Collection, Ferrara.

FIG. 598.—Cavalier and lady. Statuettes painted in colours. Naples, about 1780–1785. Helbing sale, Munich, May, 1911.

modeller, but even more dependent on antique models than Tagliolini, and often content merely to copy them.

Genuine Capo di Monte porcelain is rarely met with north of the Alps, and when it is, generally in the modest form of a snuff-box or a cup and saucer. Even in Italy not much of it comes on the market, and nothing to remind one of the luxury once exhibited in its large and unique pieces, such as caskets, clocks and candelabra. But if the genuine Capo di Monte porcelain is rare (at the Bernal sale, as far back as 1855, a cup and saucer fetched £36, a covered bowl £51), forgeries of it are correspondingly common. The world, especially Italy, has been flooded in particular with spurious porcelain with relief decoration, marked with a crowned N (Fig. 599). It was not only made, as already noted, by the Ginori factory at Doccia; France and Germany compete with Italy itself in the production of this tourist ware, which always seems to find a sufficient number of simple-minded purchasers. In earlier ceramic handbooks we are told that the difference between the genuine and spurious Capo di Monte relief porcelain can be seen, among other things, in the fact that the colour of the former is laid on in the stipple manner of the miniature-painter, whereas the

FIG. 599.—*Spurious* Capo di Monte box.

forgers are content to apply it with strokes of the brush. But the forgers have learned from the handbooks, and nowadays we may often meet with "Capo di Monte porcelain" which has been stippled with the brush, but is no more genuine than that painted in strokes. Here, where it is a question of casts, and the style therefore need leave nothing essential to be desired, attention should be directed first and foremost to the character of the paste, and after that, to the colours and gilding—that is to say, if one dare not trust to one's first general total impression of the piece, which is often the right one, always provided, of course, that the eye has been trained by observation of museum exhibits, and is thus capable of distinguishing these from shop wares.

Charles III., leaving Naples in 1759 to ascend the throne of Spain, took with him, as already noted, a number of the best

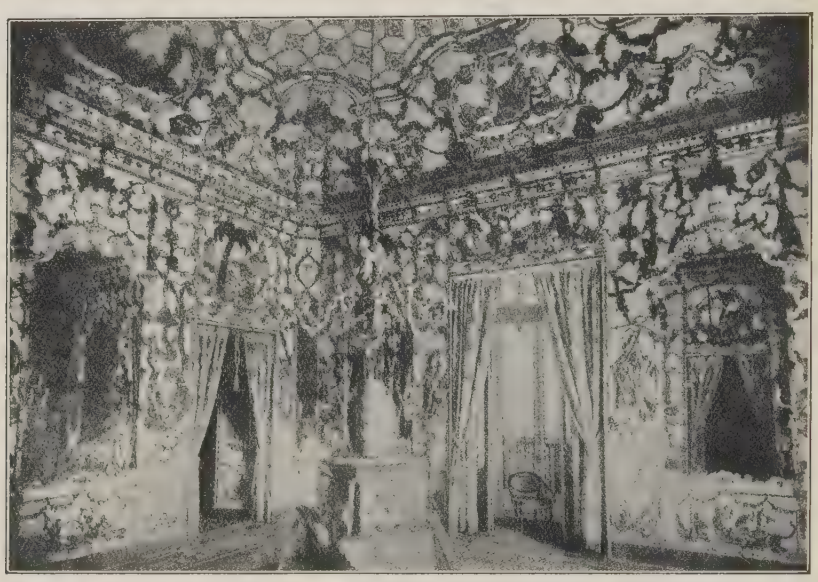

Fig. 600.—Salón de Porcelana at Aranjuez. Executed by Giuseppe Gricci in 1763 in Buen Retiro porcelain.

workmen from Capo di Monte, together with porcelain earth and other materials for the establishment of a factory in his new country. The new factory was given the name of "La China," but has become famous in the history of ceramics as Buen Retiro, from its being situated in a palace of that name near Madrid. Its erection took five years, and is said to have cost eleven and a half million reales; its annual working expenses were also heavy,—a sum of three million reales has been mentioned. This may be explained by the fact that the factory had no source of revenue, its production being intended, practically speaking, solely for the service and delectation of the Court. And the demands of the Court were not small. Thus, two rooms similar to the porcelain room at Portici were among the first orders which the new factory received. One of them, at Aranjuez (Figs. 600, 601), is signed (and dated 1763) by *Giuseppe Gricci*, of Capo di Monte, and he is probably also responsible for the other, which is in the Royal Palace at Madrid (Fig. 602). Like the Portici room, they both display an extravagance of rococo ornamentation, which forms a framework, at Aranjuez, for painted *chinoiseries*, in the Madrid room (which is doubtless of somewhat later date) for mirrors and medallions with masks and cupids in relief. Whole ceilings and other work on a large scale from the factory are to be found in the Spanish palaces,

the Escorial, La Granja, Aranjuez and the Royal Palace at Madrid; at the last-mentioned place, for instance, Riaño notes a clock crowned by biscuit figures and four vases 6 feet in height with huge bouquets of porcelain flowers. They date, however, to judge by some (bad) illustrations, from a period when the Italian influence had already yielded place to that of France, which later on established itself still more firmly in the Spanish factory, after its director, Sureda, had visited Sèvres in 1802. Wedgwood also was imitated about 1800 at Buen Retiro, in addition to which there existed here, as at all other places about that time, a more direct relation to the antique. The factory of Buen Retiro was spared the more extreme aberrations of taste with which most of the eighteenth-century porcelain factories finished their career in the first half of the nineteenth, by coming itself to an early end, being turned into a fortress during the French invasion of 1808, and some few years afterwards demolished. The old *matériel* was used by Ferdinand VII. in 1817 for the erection of a new factory at *La Moncloa* (also called Florida), Madrid. It went on working until 1849, but does not appear to have left much worth recording in history.

Fig. 601.—Detail from the Salón de Porcelana at Aranjuez.

The claims of Buen Retiro itself in this respect, apart from the porcelain rooms, are not particularly great. That its porcelain nevertheless enjoys an enormous reputation and commands correspondingly high prices is due partly to its rarity, partly to the feeling that, like Sèvres, it was not originally an article of commerce, but (until the death of Charles III. in 1788) an *article de luxe*,

intended only for the use of the Spanish Court or to serve as royal gifts. Probably also, the secrecy with which the Spanish factory chose to surround itself—all admittance was strictly forbidden—

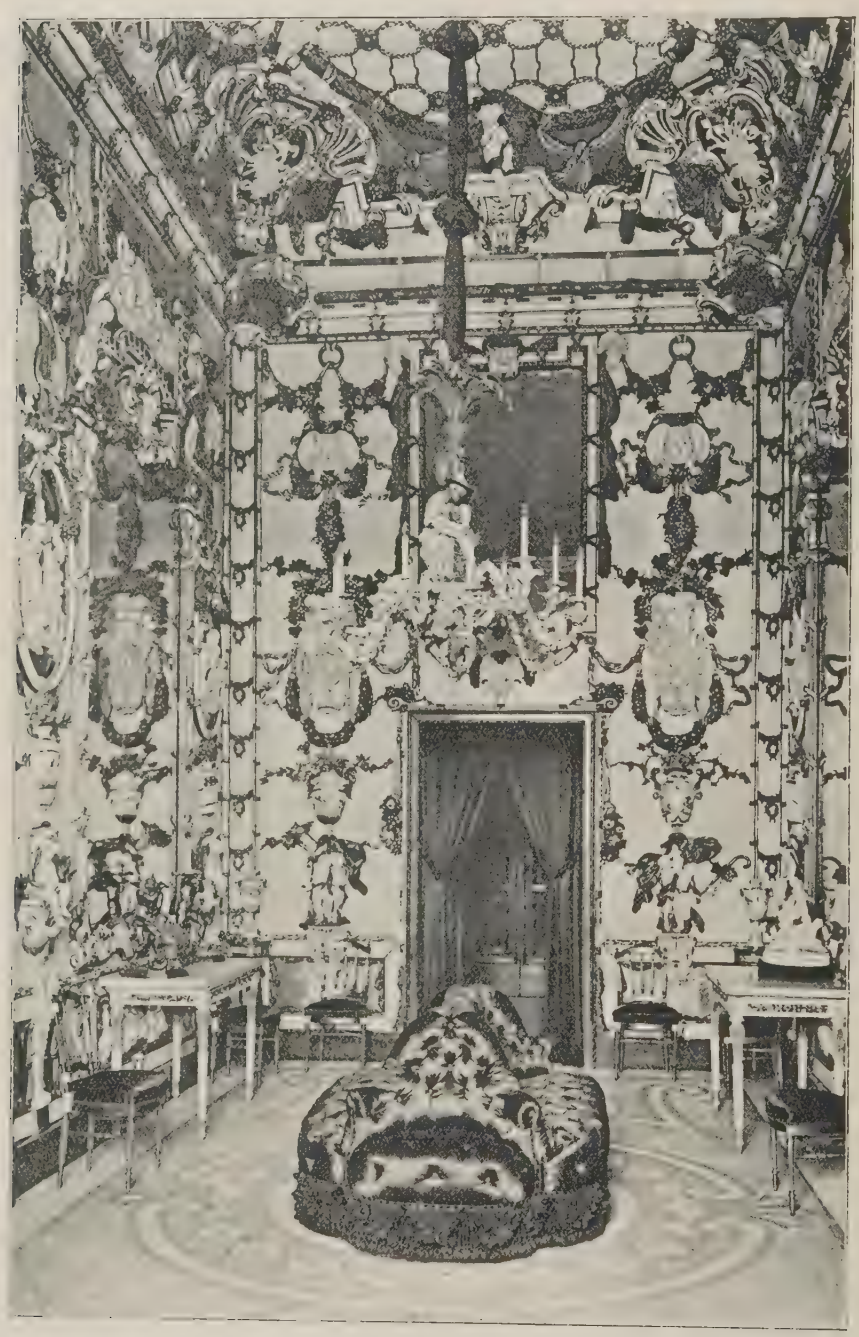

Fig. 602.—Salón de Porcelana in the Royal Palace, Madrid. Attributed to Giuseppe Gricci, executed at Buen Retiro, about 1765.

has counted for something even to the present day. And finally, it was doubtless also placed to the credit of Buen Retiro porcelain that it was next of kin to that of Capo di Monte, which has always been regarded as something specially fine and distinguished. So close is the kinship between the wares of the two factories that in many cases it is impossible to distinguish between them. Identification of the earliest Buen Retiro porcelain in particular is a matter of great uncertainty, as it has the fleur-de-lys mark in common with that of Capo di Monte.

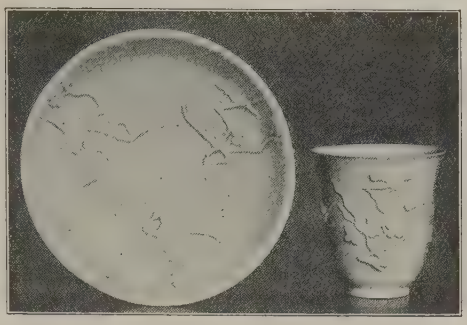

FIG. 603.—Cup and saucer with Oriental plum-sprays in relief. Buen Retiro, about 1760. British Museum.

Presumably to guard against confusion thus arising, Buen Retiro, towards the close of the reign of Charles III., began marking its wares with two C's, facing each other and interlacing, to which under Charles IV. was added a small o (to be interpreted *Carlos Cuarto*). Often, however, the wares were not marked at all, and as the same was the case at Capo di Monte, it is not always possible, even in the case of the later porcelain, to distinguish the Spanish factory from the Italian. The former, like the latter, produced both soft and hard paste porcelain, and also biscuit. It is commonly said, and as a rule it is true, that the porcelain of Buen Retiro is much whiter than that of Capo di Monte. But yellowish exceptions do occur, as, for instance, in the Franks Collection at the British Museum (Fig. 603) two white cups and saucers with branches of Chinese plum blossom in relief, in the manner of St. Cloud, and in the Victoria and Albert Museum a couple of statuettes, which are, indeed, so yellow that they resemble faïence rather than porcelain. That it should be possible,

FIG. 604.—Holy-water stoup with painted reproduction of Carracci's "Noli me tangere." Buen Retiro, about 1765. F. de Laiglesia Collection, Madrid.

as some have asserted, to distinguish Spanish porcelain figures from Italian by the greater realism of the former, due to the still effective influence of Ribera and Velasquez on all art in Spain, is mere superstition; for the influence of the great Spanish painters

Fig. 605.—Ewer and basin. Buen Retiro, about 1765. Dmitri Schevitch Collection.

extended, as we know, to Naples, though, as a matter of fact, it is not perceptible at all either in Neapolitan or in Spanish porcelain.

The largest collection of Buen Retiro porcelain is undoubtedly that of Señor D. Francisco de Laiglesia at Madrid, which included, among other things, great works such as the Pieta of Gricci and the fine holywater stoup on which an excellent painter has given a free reproduction of the "*Noli me tangere*" of Carracci at St. Petersburg (Fig. 604). Early pieces in the Baroque or Rococo style, like these or like the fine ewer and basin in the collection of Dmitri Schevitch (Fig. 605), seem on the whole to be less rare in Spain than they are north of the Alps.

In the museums and collections north of the Alps, Buen Retiro is, indeed, but sparsely represented. Among the most noteworthy pieces are a plain white clock in the Victoria and Albert Museum, with flowers and cupids, and some large vases in the same museum, one of biscuit with a frieze of dancing figures, a pair with infant Bacchanals in crimson monochrome, another pair with serpent handles and polychrome figure-subjects among commonplace classical ornaments. All these, however, are comparatively late works, more or less reminiscent of Sèvres, and with no distinctive appearance of their own. This latter quality, indeed, is not very

conspicuous even in the early productions of Buen Retiro. True, the Spanish factory carefully refrained from producing coloured relief porcelain in the style of Capo di Monte, but in other respects its Italian artists did not conceal their relationship to the mother factory. Among the prettiest of the early productions of the factory to be seen in museums and collections north of the Alps are an elegantly composed (yellowish) group of Venus and Cupid in the Schlossmuseum, Berlin (Fig. 606), two dainty polychrome figures in the Sèvres Museum, one representing a boy drinking from a bottle, the other a little girl binding flowers in her hair (Fig. 607). There is also a lid (with no underpart) in the same museum, with a figure of a boy modelled in the round and painted in slight, pale colours, which testifies to a high artistic level. The same happy touch which we recognise as deriving from Capo di Monte—presumably that of Gricci—is also found in a series of groups of Bacchanalian children in varying numbers (Figs. 608, 609), distinguished by their lively composition and life-like modelling. Altogether, there is a pleasant freshness about the figures of the factory; the beauty of its "useful" wares, on the other hand, is in the main restricted to a rather empty and inartistic delicacy. The dish shown in Fig. 610, however, has a certain effect of distinction about its fine, veiled colours, though the minute pencilling of its conventional landscapes makes it a paradigm of the over-delicate type. The paucity of material in collections north of the

FIG. 606.—Venus and Cupid. Group of yellowish-white porcelain. Buen Retiro, about 1765. Schlossmuseum, Berlin.

FIG. 607.—Little girl braiding her hair. Statuette in porcelain painted in colours. Buen Retiro, about 1765. Sèvres Museum.

Pyrenees makes it difficult to say whether successful work was the rule or an exception in this factory; one thing is certain, that it has left behind it some thoroughly ugly productions, among which are certain vases in the Sèvres Museum. The factory was probably most successful in purely plastic work, applied modelling coming next, while its weakest point was—with some few exceptions—painting pure and simple, the sense for which it at last completely lost in its increasing devotion to biscuit or blue-and-white in the manner of Wedgwood (Fig. 611).

Fig. 608.—Bacchus and infant Bacchanal. Group painted in colours. Buen Retiro, about 1765. Instituto de Don Juan de Valencia, Madrid.

When it was revived, in 1817, at La Moncloa (the second period of Buen Retiro, see above), all the qualifications which the eighteenth century had possessed for the production of artistic porcelain had disappeared. All that the new factory could turn out was useful ware in simple and sober forms more or less adorned with undecorative painting. Its mark, MD (for Madrid), surmounted by a crown, is found on pieces from services with figures in national costume, landscapes, flowers, or ornamental designs, the last sometimes in gold on a marbled ground. In the Victoria and Albert Museum is a tray with a breakfast service ornamented with gilt designs in relief. We reproduce here, from the Traugott Collection, Stockholm (Fig. 612), one of the usual cylindrical cups of the period, richly decorated with gilding on a ground marbled in green, black and blue. In addition to the MD mark (in red), it bears the letters *P.G.* (in gold); the latter stand for Pedro Antonio Giorgi, a gilder whose mark is also found on specimens in the Sèvres Museum and the Museo Arqueologico at Madrid.

A faïence model of a porcelain kiln in the Sèvres Museum bears the inscription: *Modèle de four pour la Porselène naturele fait par Haly pour le comte d'Aranda, Alcora, le 29e Juin 1756.* The Count of Aranda is mentioned in Vol. I. (p. 294) as the founder of the famous faïence-factory at Alcora, and mention is also made of the fact that the same establishment also produced porcelain. As a

matter of fact, the Count had, in 1750, handed over the faïence factory to a private company, and it was with them that the Frenchman *François Haly* mentioned in the inscription entered into an undertaking in 1751, according to which he was to produce, under certain specified conditions, two kinds of porcelain. That Haly did not attain his end is evident from the fact that no less than thirteen years later, in 1764, we find one *Johan Christian Knipffer*, of Saxony, signing a similar contract. After this, there appears at last to have been some manufacture of porcelain at Alcora, but it can hardly have satisfied the Count of Aranda when, in 1766, he again took over the factory, for though Knipffer was still engaged there, the Count sent in 1774 for a Frenchman, *François Martin*, who, besides being familiar with other ceramic arts, also knew the secret of producing hard porcelain. A document dated 1777, and already referred to by Riaño, shows, however, that the factory at that time was still working predominantly in "*media porcelana*," that is, semi-porcelain or soft paste, executing groups

FIG. 609.—Group of infant Bacchanals. Painted in colours. Buen Retiro, about 1765. Traugott Collection, Stockholm.

FIG. 610.—Dish with the castles of Castile and landscapes. Buen Retiro, about 1770. Traugott Collection, Stockholm.

FIG. 611.—Panel in the style of Wedgwood with the subject of Apollo and Daphne. Buen Retiro, about 1790. Collection of the Countess of Bessborough.

and figures of this material in the "German" or "Dresden" style. Martin died in 1785, Knipffer soon afterwards, and another Frenchman, *Pierre Cloostermans*, was now appointed artistic director of the factory. Meantime, the Count of Aranda seems to have grown tired of making sacrifices in the cause of art, and to have resolved to industrialise the factory. In a letter written in 1789, he expressly states that it is "useful" porcelain he wishes to see produced, and that this must first and foremost be of a good and durable quality. Nevertheless, the factory under the Cloostermans *régime* also turned out wares of practically every kind in addition to the hard porcelain: three kinds of "Spanish porcelain," "*frita*" (soft porcelain), "English pipeclay porcelain," "blue pipeclay porcelain," "marbled ditto," "*buccaro*" (Chinese stoneware), "Strasburg ware" (faïence), etc. It will easily be understood that in these circumstances no independent porcelain style could gain a foothold at Alcora. The breakfast-services and the like of the Cloostermans period are sometimes in the style of Sèvres (Fig. 613), sometimes in that of Wedgwood (Fig. 614), often marbled. Of the 100 painters and modellers on the staff in 1792, forty-five were occupied with porcelain and pipeclay, the latter material being used for a ware produced wholesale, resembling Leeds pottery (see Vol. I., p. 544 ff.), most of which is believed to be now in circulation under this erroneous name. An analogous fate may perhaps have befallen much of the Alcora porcelain. It is, at any rate, remarkable that it appears practically to have disappeared, except when marked (and marking was not introduced until 1784), while the marked ware itself is rare. The mark consists of an A or two A's (Aranda—Alcora) in black, at times in other colours, occasionally incised, and not infrequently painted in gold. With

FIG. 612.—Cup and saucer with decoration in gold on a marbled ground. La Moncloa, beginning of 19th century. Traugott Collection, Stockholm.

Alcora, as with other porcelain, it is a popular error among collectors to suppose that specimens marked in gold are of finer quality than others. We find, for instance, in the Sèvres Museum, a tall cylindrical tea-caddy or similar article (Fig. 615) with marbled ground and a large Rococo panel in reserve upon it with a painting of a peasant pulling a donkey. This is the most artistically treated specimen of Alcora porcelain we have seen, yet it is marked in black. Most Alcora porcelain, which, in contrast to the pronounced white usual at Buen Retiro, is of a greenish-grey tint, is commonplace in shape and meagrely decorated. A cup and saucer in the Sèvres style with *bleu-de-roi* ground and gilt medallions with polychrome flowers can be seen in the Victoria and Albert Museum. Otherwise, its most frequent decoration consists of ornamental friezes, sometimes broken by medallions with miniature-painted heads, landscapes, etc. (Fig. 616). It is remarkable that all the porcelain collected in the Sèvres Museum under the heading of Alcora is soft paste,

FIG. 613.—Cup and saucer in Sèvres style with *bleu-de-roi* ground. Alcora, Cloostermans period, about 1790. Collection of the Conde de Casal.

FIG. 614.—Alcora porcelain, about 1790–1800. Collection of the Conde de Casal.

Fig. 615.—Tea-caddy (?) of soft porcelain with marbled ground and reserved panel with subject in natural colours of a man leading an ass with a boy riding backwards. Alcora, about 1790. Sèvres Museum.

though, as pointed out above, the factory also produced hard paste.

It need hardly be said that Portugal also produced porcelain. But little of this has, however, hitherto been seen in the collections north of the Alps. The mark VA, with or without a crown above it, appears on a saucer with gilt relief decoration in the Sèvres Museum, on an octagonal dinner-plate with flowers in pale overglaze blue and gilding, in the Franks Collection (British Museum), as also on a similar one (Fig. 617) in the Victoria and Albert Museum. These are from a factory established about 1790 by one Pinto Basto at Vista Alegre, in the neighbourhood of Oporto, and still in operation. The only known specimens from Lisbon itself are some portrait "cameos" and plaquettes in the Wedgwood style, but on a grey or brown ground, such as a pair in the Grollier Collection at Sèvres, and a pair in the Franks Collection at the British Museum (Fig. 618). They are marked: "Lisboa Arsenal Real do exercito *Joao de Figueiredo* fecit," and dated 1783 and 1792 respectively. Before the time of the artist or

Fig. 616.—Coffee-pot of soft porcelain with greenish glaze, painted with a frieze of polychrome designs and birds. Alcora, about 1790. Sèvres Museum.

Fig. 617.—Octagonal plate with pale blue flowers painted over the glaze. Vista Alegre, about 1790–1800. Victoria and Albert Museum.

amateur here named, another, likewise a military personage at the arsenal, seems to have been engaged in similar work. His name was *Bartholomeu da Costa*. A specimen from his hand, dated 1775, representing the statue of Joseph I. at Lisbon, was in the collection of Lady Charlotte Schreiber (*Journals*, Vol. I., p. 376).

FIG. 618.—Plaquette in biscuit on blue ground, with portrait of Queen Maria I. of Portugal. Lisbon, 1792. British Museum.

In Holland also experiments were made in the seventeenth century with a view to imitating Chinese porcelain. Here again, however, nothing further was achieved at that time than the production of soft porcelain, and no real manufacture seems to have resulted from the attempts. Soon after, the country took the lead in faïence production, and its small requirements in the way of porcelain were cheaply and conveniently met by importation from the East. In these circumstances, it was long before anyone in Holland felt inclined or impelled to take advantage of the invention of Böttger. This only took place after practically all its decorative possibilities had been exhausted, either at Meissen itself or at other large factories. Eighteenth-century Dutch porcelain has therefore no distinctive character and no particular advantage beyond a pleasant bourgeois character, naturally explained by the frugal requirements of the little country itself.

The first Dutch factory for hard porcelain was established in 1764, when a Count or Baron *Gronsfeldt-Diepenbrock* took over the plant of a bankrupt faïence factory at Amsterdam and transferred it to Weesp, in the neighbourhood of that city. After having called in German porcelain-workers, a great many of whom had been thrown out of occupation by the Seven Years' War, the newly-established Dutch factory began producing almost at once a ware which was in technical respects so good that Gronsfeldt could make it the basis of proposals for an amalgamation with Sèvres. The French factory, however, anticipating war and other possibilities, preferred to go on working with its soft porcelain until the raw material for the production of hard paste should at last be found on French soil, and the amalgamation therefore was never concluded. The Weesp factory, on the other hand, found itself in difficulties soon after, partly owing to the fact that the country was now being positively flooded with Japanese porcelain, partly because the German hands were returning home. Meantime, however, a Calvinist preacher named *Mol* had taken a fancy to the factory, and purchased it in 1771, transferring it immediately after to Oude Loosdrecht (between Utrecht and Amsterdam). After the death of Mol in 1782, it was transformed into a limited company, which in 1784 again removed it to other premises, this time at Oude Amstel, where a German named F. Däuber was appointed manager. The factory continued in operation here

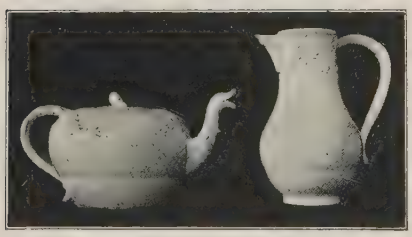

Fig. 619.—Tea-pot and milk-jug of plain white porcelain with relief decoration. Weesp, about 1765–1770. Gemeente Museum, The Hague.

until the close of the eighteenth century. A final resurrection of the undertaking was effected in 1799 at Nieuwer Amstel, under the style of *G. Dommer & Co.*; this, however, lasted only a short while, and in 1810 it closed down for good. The productions of these factories, or rather of this one factory in its various sites and stages, would hardly be distinguishable one from another were it not that they are, as a rule, marked.

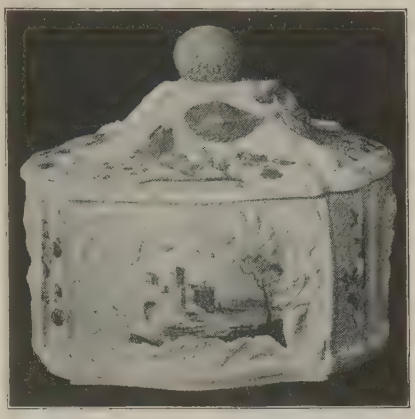

Fig. 620.—Box with relief and painted decoration. Weesp, about 1765-1770. Bodenheim Collection, Amsterdam.

The Weesp mark is a barefaced imitation of the crossed swords of Meissen, differing only in having two dots flanking the swords. This mark is found on entirely white porcelain with festoons, sprays or ornamental motives in slight relief (Fig. 619), perforated baskets picked out in blue and further on breakfast-services, etc., often moulded in relief, but with sparingly painted decoration consisting of a landscape in a cartouche, a bird, a few scattered flowers, and so forth (Fig. 620). Among the rarer, comparatively richer pieces from this factory are, for instance, a breakfast-service with Watteau scenes and scenes from the Italian comedy, sold at the auction-rooms of Frederik Muller at Amsterdam, in May 1921, and a tureen with a cut lemon on the lid and another with a bird on the lid (Fig. 621) in the Nederlandsch Museum at Amsterdam. Weesp porcelain is, technically speaking, irreproachable; the paste is white, the glaze even, the overglaze colours are well-fused, but without brilliance or life in their effect.

Fig. 621.—Tureen. Weesp, about 1765-1770. Nederlandsch Museum, Amsterdam.

The mark of *Oude Loosdrecht* consists of the letters M : O : L in this or some other form (and in varying colours), which can be read as the name of the owner mentioned above, but might also be interpreted as "*Manufactuur Oude Loosdrecht.*" Judging from the frequent occurrence of this mark, and the good quality of many of the specimens which bear it, the factory would seem to have thriven considerably under Mol. Among its specialities may be mentioned the daring perforated work of which specimens

Fig. 622.—Perforated vase and cover. Loosdrecht, about 1775–1780. Nederlandsch Museum, Amsterdam.

are preserved at The Hague the Victoria and Albert Museum and the Nederlandsch Museum at Amsterdam (a service and vases with birds Fig. 622). Forms daring in other ways were also produced by this factory, such as the plates (likewise at Amsterdam) in the shape of hollowed fish decorated on the inside with scattered flowers. In the Gemeente Museum at The Hague there is, among other things, a breakfast-service with figures in landscapes in dark brown (Fig. 623); other monochrome specimens are a cup at the same place with cupids in red *camaïeu*, and a table bell in purple in the Nederlandsch Museum. We often find pieces of a service with gold borders and blue floral festoons round the edge. As a rule, however, the factory decorated its wares with polychrome landscapes, birds or flowers after nature (very occasionally, as, for instance, a dish in the Sèvres Museum, a cup

Fig. 623.—Breakfast-service with figures in landscapes in dark brown. Loosdrecht, about 1775–1780. Gemeente Museum, The Hague.

and a plate in the museum at The Hague—Fig. 624—after Japanese models). The factory is also represented, both in the Nederlandsch Museum at Amsterdam and in the Gemeente Museum at The Hague, by some busts in biscuit on fluted, often green-striped pedestals. Other of its later productions seem to show the influence of France rather than of Germany, as, for instance, a washing-basin and ewer (National-museum, Stockholm; Fig. 625) with festoons of foliage in brown relief and further decorated with scattered cornflowers painted in an over-brilliant blue. A unique piece from the factory is an oval plaque (the middle of a dish) in the British Museum (Franks Collection). It is decorated with a camp scene and signed in black *N. Wicart fecit.*

Fig. 624.—Plate with Japanese decoration. Loosdrecht, about 1775. Gemeente Museum, The Hague.

In the Dutch museums and elsewhere, Oude Amstel (marked with the name of the place, or merely with an A) makes a poorer impression than Loosdrecht. This factory also certainly maintains an irreproachable technique, if we except a tendency in the blue pigment to run (as in some pieces from services in the Nederlandsch Museum); its perforated wares, for instance, are excellent, but its porcelain generally is painted in rather a stiff and dry manner, whether with pastoral scenes, animals, birds, or flowers (Fig. 626). For the rest, the factory seems to have continued the latest traditions from Loosdrecht in using chiefly French models. Its birds, for example (Fig. 627), are more like those of Sèvres than those of Meissen; altogether French in its effect also is a dish (in the Nederlandsch Museum) closely strewn with small six-petalled flowers in circles, alternately in blue and gold.

Fig. 625.—Ewer and basin with cornflowers and brown festoons in relief. Loosdrecht, about 1780. National-museum, Stockholm.

Considerably more important, though still not showing any more independent character, is the porcelain produced from about 1775 onwards at The Hague. About this date, a Viennese

FIG. 626.—Cup and saucer and tea-pot with flowers painted in colours. Amstel, about 1785–1790. Nationalmuseum, Stockholm.

FIG. 627.—Part of a service decorated with birds. Amstel, about 1785–1790. Scheurleer Collection, The Hague.

FIG. 628.—Breakfast-service with Boucher children in purple. The Hague, about 1775–1780. Sold by F. Müller, Amsterdam, May, 1921.

Fig. 629.—Ewer and basin with decoration in colours and gold. The Hague, about 1775–1780. Gemeente Museum, The Hague.

named *Anton Leichner* (Linker or Lyncker) founded there a factory, without any relation to the other Dutch factories, which, though it existed only for some half-score years, managed in that short space of time to achieve a very respectable production, not a little of which is of artistic value. Associated with the factory was a miniature-painter well known at the time, named *Leonardus Temminck*, who was a pupil of Benjamin Bolomey, who again had studied in Paris under Boucher. This explains why "Boucher children" in purple were rarely painted with so fine an understanding of the spirit of the old master as at The Hague (Fig. 628). As was to be expected with a factory founded so late in the day, it inclined otherwise quite as much to the Neo-classical style as to the Rococo. This is especially apparent in its shapes, which, apart from some plates and other items in services with a simple relief pattern after a model from Tournai already described, are often more than commonly smooth and sober (Fig. 629). Characteristically enough, the factory does not seem to have touched figure modelling at all, not even in biscuit. Its whole attention was evidently concentrated on the painted decoration

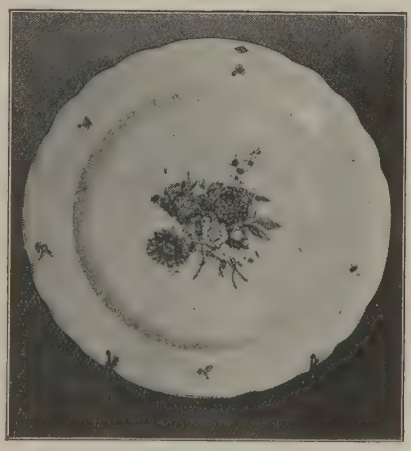

Fig. 630.—Plate with bouquet painted in colours. The Hague, about 1775–1780. Nationalmuseum, Stockholm.

of the porcelain, and, with this purpose in view, it had at its disposal so rich a store of models from every quarter that it is not easy to say what was its speciality, if indeed it had any at all. Polychrome flowers (Fig. 630) were perhaps most frequently used; more successful, however, than these, which, as a rule, are thinner,

Fig. 631.—Breakfast-service with figures in landscapes. The Hague, about 1780–1785. Gemeente Museum, The Hague.

more insipid, harder and drier in colour effect than those of Meissen, were landscapes with or without figures (Fig. 631), often also birds (Fig. 632) in conjunction with *bleu-de-roi* shell edging; but both flowers and landscapes were more successful when painted in monochrome, *en camaïeu*, or *en grisaille*. This

Fig. 632.—Cup and saucer and jug with birds painted in colours. The Hague, about 1775–1780. Nationalmuseum, Stockholm.

last-mentioned technique was used by the factory especially for antique profile heads in medallions with a pale pink ground, and it is perhaps in this dainty style (represented at the Nederlandsch Museum in Amsterdam by parts of a breakfast service, in the

Sèvres Museum by a ewer and basin) that the factory attained its highest level.

As previously mentioned under the heading of Tournai (p. 325), the factory at The Hague, for some unknown reason, decorated the porcelain of other factories as well as its own. This has given rise to the erroneous impression that it produced not only hard, but also soft porcelain. The soft porcelain occasionally seen with the well-known mark of The Hague factory (a stork with a fish in its beak) in blue *over* the glaze (as distinct from the usual underglaze blue mark) is from Tournai, and only decorated at The Hague. Among many instances of this in the Gemeente Museum at The Hague may be mentioned a large vase (Fig. 633) which, with its serpents modelled on the lid and its handles in the form of satyr masks, is even to the most casual observer quite outside the usual repertory of shapes of The Hague factory.

Fig. 633.—Vase of Tournai porcelain, painted at The Hague, about 1780–1785. Gemeente Museum, The Hague.

Most people will perhaps explain this circumstance as due to an easily understood desire on the part of The Hague painters to decorate, by way of a change, the beautiful soft-paste porcelain from the not-far-distant factory of Tournai. It is more remarkable that The Hague should also have decorated hard porcelain of alien origin. This might seem to suggest that the explanation given with regard to the soft variety was perhaps not the correct one, but that The Hague factory at that time was well known as ranking particularly high in regard to decorative painting. As examples of this proficiency, however, H. E. van Gelder, in his otherwise so meritorious catalogue of The Hague porcelain at the Gemeente Museum, has probably instanced too many. Distinction must be made between those which prove something and those which prove nothing. To the latter category belongs, for instance, a chocolate-cup (in private possession at The Hague) having the Meissen mark painted over with that of The Hague; for in this case there can be no question of anything beyond supplementary work of the kind which almost every factory can show.

FIG. 634.—Set of Ansbach vases, painted at The Hague, about 1780. Gemeente Museum, The Hague.

Meissen had certainly no need to send its porcelain to The Hague for specially fine decoration. It is otherwise, however, with a set of vases (Fig. 634) and a pastille-burner and a sugar-bowl in the Gemeente Museum, in which an attempt has been made to cancel the original mark, *A* under the glaze, by covering it with The Hague stork painted over the glaze (Fig. 635). In these cases we have undoubtedly hard paste porcelain being decorated like the soft paste of Tournai for some purpose or other at The Hague. Van Gelder explains the *A* as the Ansbach mark, and states, in a letter to the author, that he believes he has found in the archives confirmation of a relationship between the two places.

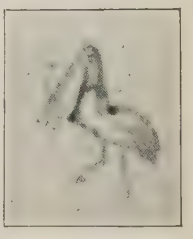

FIG. 635. — Ansbach mark in underglaze blue altered in overglaze blue to the mark of The Hague.

What is now BELGIUM was later even than Holland in becoming possessed of its first factory for hard paste porcelain. This was the *Manufacture de Monplaisir*, and was founded in 1784 by *J.-S. Vaume* in the neighbourhood of Schaerbeek. It remained in existence only seven years. Its usual mark, a B with or without a crown and sometimes followed by the words "Monplaisir près Bruxelles," is sometimes in underglaze blue, sometimes in other colours over the glaze. It is found on porcelain which is generally modestly decorated, sometimes with landscapes in the manner of Indian-ink drawings, sometimes with small scattered flowers

FIG. 636.—Two jugs with scattered flowers. Monplaisir factory, about 1785. Musées du Cinquantenaire, Brussels.

(Fig. 636), or again with landscapes in green. The "*décor bois*" was also adopted at this factory; its speciality, however, seems to have been the scattered sprigs in combination with friezes or festoons of leaves and flowers. It perhaps also produced figures (the British Museum ascribes to it, with reservations, a pair of candlesticks in the form of dolphins, marked B with a crown in red). About 1775, a factory was established at Etterbeek, near Brussels, by one *Chrétien Kühne*, of Saxony. Its mark is EB in monogram. We reproduce here a cup and saucer from this factory (Fig. 637), in the Musées du Cinquantenaire at Brussels, which has kindly furnished us with the illustrations for this section, though it is not the chief centre for the study of Belgian porcelain. This last is far more richly represented at the Musée Communal at Brussels, from the catalogue of which it appears, among other things, that the factory at Etterbeek also produced groups and figures, both in glazed porcelain and in biscuit. Its "useful" ware, according to the same source of information, seems to have been decorated with a little of everything: birds, flowers, genre scenes and ornamental designs; about 1803 it is said—still quoting the same authority—to have closed down. Among several factories which had meantime sprung up may be mentioned that of *Louis Cretté*, who in 1791 was living in the Rue d'Aremberg at Brussels and died in 1813. His earliest known work seems to be a cup with gold spots on a *bleu-de-roi* ground, in the communal museum at Brussels, and (in the Franks Collection, British Museum) a jug with the same ground colour and a medallion reserved upon it with an animal fable. The former of these two pieces is signed

Fig. 637.—Cup and saucer with birds and flowers. Etterbeek factory, about 1780. Musées du Cinquantenaire, Brussels.

Fig. 638.—Dish painted *en grisaille* with the subject of the peacock complaining to Juno. Black and gold border. Cretté factory, Brussels, about 1800. Musées du Cinquantenaire, Brussels.

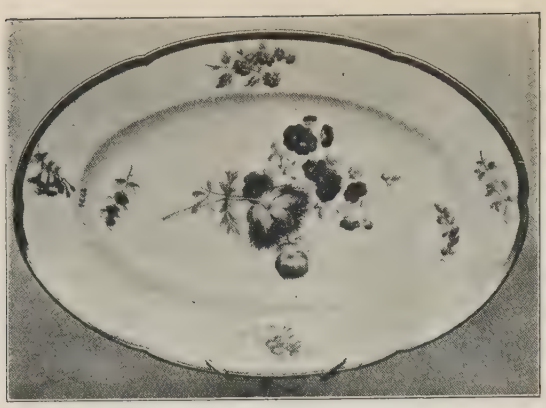

Fig. 639.—Dish with flowers painted in colours. Cretté factory, Brussels, about 1800. Musées du Cinquantenaire, Brussels.

L. Cretté 1791, the latter "*L. Cretté, Bruxelles rue d'Aremberg, 1791.*" The communal museum at Brussels has from his hand several plates with birds in natural colours; some plates with bird fables in the Musées du Cinqantenaire are painted *en grisaille* (Fig. 638). For the rest, he signed either with his name in full or his initials a number of widely dissimilar pieces, such as a mug with a landscape in the Franks Collection, at the British Museum, and a teapot with a stag in a landscape painted *en grisaille* in the Sèvres Museum. Whether he manufactured his own porcelain is questionable; it can be proved that he sometimes used that of other factories, as, for instance, that of the Rue Fontaine-au-Roi in Paris. Belgian hard porcelain, as far as hitherto known, seems to be far more akin to the contemporary French porcelain than to the German. Besides ordinary flower-painting (sometimes too naturalistic and with little decorative arrangement), patterns of strewn gold sprigs, forget-me-nots or cornflowers (Figs. 639, 640) are often found, at times also imitations of wood-graining. It is certainly no injustice to say that Belgian porcelain has no distinctive character of its own.

Fig. 640.—Two jugs with scattered sprigs. Cretté factory, Brussels, about 1800. Musées du Cinquantenaire, Brussels.

And now we come to the old royal Copenhagen factory, which naturally must lie particularly near to the heart of a Danish writer. Whilst it would, of course, be out of place here to write its final monograph, which still remains to be done, we may perhaps allow it a somewhat disproportionate amount of space. The internal personal and administrative affairs of the factory have long since been more or less completely dealt with in the well-known and highly valuable works by *C. Nyrop* and *Karl Madsen*, but these same writers, and some few others after them, among them *Vilhelm Slomann*, had to content themselves with sporadic attempts to describe the progress of the technical and artistic development in the factory. *Pietro Krohn*, it is true, was during the last years of his life occupied with extensive researches in archives with this end in view, resulting however only in a large collection of notes, which his son, *Mario Krohn*, attempted to set in order after the death of his father, and presented to the Kunstindustrimuseum at Copenhagen. Thanks to these notes, which have here for the first time been made use of (checked at all important points by the original documents), we can, as will appear from the following pages, give a provisional date to a good portion of the more notable productions of the factory, and also, to some extent, demonstrate the progress of its whole development. But in the final monograph on the factory,—which was most certainly *not* written by an English journalist, *A. Hayden*, who published some years back an imposing-looking book on the factory, the text of which is confused and full of errors,—the subject ought, of course, to be taken up again from the beginning far more thoroughly than it has been possible to do here.

As already mentioned, the personal and administrative history of the factory can be surveyed at nearly all points. Its antecedents, on the other hand, are in several respects obscure. For the factory had its antecedents—one might almost say "as a matter of course." In Denmark, as elsewhere, the porcelain of Meissen was envied, and there, as elsewhere, people of initiative appeared at an early stage claiming to be in possession of the secret of producing the beautiful and alluring material. The earliest reports concerning such folk must, however, be taken with some reserve. For the word "porcelain" was understood far on into the eighteenth century as meaning "*Delfs porcelin*," that is, faïence. It is certain, however, that in Denmark several attempts to produce porcelain were made before the earliest of which the results are known. In 1737, to be sure, the Danish government refused to have anything to do with the one man who, in spite of all, might best have been able to provide the country a porcelain factory at short notice, to wit, the oft-men-

tioned, ill-famed, but hardly incompetent *Christoph Conrad Hunger* (originally trained at Meissen, co-founder of the Vienna factory, founder of the oldest factory in Venice, later assisting at the faïence factory at Stockholm, and in 1744 summoned to the imperial porcelain factory at St. Petersburg). Presumably, his reputation was not good enough for those in authority to give consideration to his proposal to "establish a Manufactory of Transparent Porcelain as good as that of Saxony." For the desire to possess such a factory had, despite repeated disappointments, not yet been relinquished by the Danish Court, and was ever being fanned anew. Between 1752 and 1757, for instance, another German, the ivory-carver *Christoph Ludwig Lück* (with his son, *Karl Gottlieb Lück*, compare p. 204), was granted subsidies for this purpose, as were *Jürgen Gülding*, whom we shall meet again later on, from 1753 onwards, and from 1754 *Johann Gottlieb Mehlhorn*, who had attained distinction as a painter of blue-and-white at Meissen. About the same time (1755) the deposits of porcelain earth on the island of Bornholm were discovered by an inspector of quarries, *Niels Birch*, and thus one of the first requisites for the production of true porcelain in Denmark was secured. Whether Mehlhorn ever succeeded in producing it himself must be left an open question; up to the present, it has not been possible to identify any piece made by him, though it is known that in 1760 his factory at the Rysensteen Bastion, also called the Blue Tower factory (*Fabriken ved Blaataarn*), employed two "*Kapseldrejere*" (sagger-throwers), a porcelain-thrower, a blue-and-white painter and a modeller. In the year mentioned, he was obliged by royal command to quit this factory, and after he had worked for two years at the factory of Fortling at Kastrup, his annual grant was also withdrawn, on the ground that he had not attained a sufficient "perfection" in the work. Meantime, a Frenchman named

FIG. 641.—Custard-cup of soft porcelain painted with flowers in pink. Fournier factory, Copenhagen, about 1760–1765. Kunstindustrimuseum, Copenhagen.

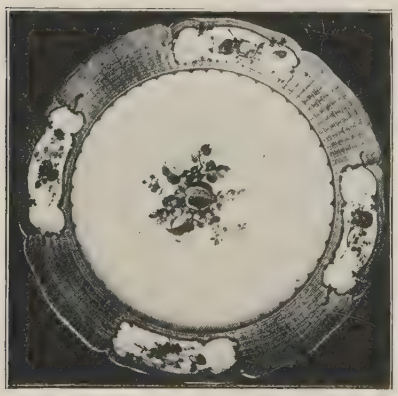

FIG. 642.—Plate of soft porcelain, with wicker pattern and flowers painted in colours. Fournier factory, Copenhagen, about 1760–1765. Count Moltke, Bregentved.

Fournier had moved into the Blaataarn factory and met with greater success. The porcelain he produced was not, it is true, a hard porcelain, but soft paste similar to that of Sèvres. It has, however, one great advantage over that of Mehlhorn (which no one has ever seen), in that it does at least exist, in a small number of specimens, rightly regarded as the precious incunabula of Danish porcelain.

Fig. 643.—Vase of soft porcelain with applied coloured flowers. Fournier factory, Copenhagen, about 1760–1765. British Museum.

Mario Krohn, in his little paper on Louis Fournier, draws attention to the probability that it was not on his own initiative, but at the express invitation of the Danish government, that Fournier came to Copenhagen in 1759. He may be presumed to be identical with a former modeller at Vincennes, of whose work for that factory we know not only the coloured statuette of a river-goddess in the Thiers Collection (in the Louvre) reproduced by Krohn (after Bourgeois), but also two companion pieces, Naiads in biscuit, which were in the Pierpont Morgan Collection (Catalogue, Nos. 46–47, Pl. 21). He did not, however, come direct from Vincennes, for he was only working there from 1747 till 1749; in 1752 he entered the service of the factory at Chantilly, where he was still working in 1756. For the rest, our information concerning him is of the scantiest. The only trace he has left after 1766, when he quitted Copenhagen and returned to France, is No. 232 in the list of the exhibition of the Académie de Saint Luc in 1774, opposite which is the entry: "Par M. Fournier, conseiller: Le Portrait de l'auteur. Buste de terre cuite, demie nature, fait par lui-même à Copenhague." The bust itself has vanished, and is in all probability lost for good.

In view of the fact that Fournier was thus a modeller or sculptor by profession, and probably also a sculptor of some importance, since he appears as a "*conseiller*," that is, a member of the council of the Academy in Paris, it is very remarkable that only a single plastic work of slight importance should be known dating from the period of his stay in Copenhagen, that can be ascribed to his factory and perhaps to himself personally. It is a medallion in biscuit, with a profile portrait of Frederick V. of Denmark, of which several specimens exist, some circular, some oval (at Rosen-

borg, Frederiksborg, the Kunstindustrimuseum at Copenhagen, and in the Hamburg Museum). All that remains, beyond this piece, of wares from his factory consists of articles for the most part of small size, such as bowls, powder-boxes, cups, custard-cups (Fig. 641), cream-jugs, a teapot, two sugar-basins and the

Fig. 644.—Small tureen of soft porcelain painted with flowers in colours and green shell borders. Fournier factory, Copenhagen, about 1760–1765. Kunstindustrimuseum, Copenhagen.

four famous little vases at Bregentved, where forty-six plates (Fig. 642) of a service (of which a single plate in other ownership was once to be seen at the "Fremtiden" exhibition of the Industriforening in 1879) also confirm the correctness of a dictum of Pontoppidan in 1763, according to which one could then see "the most beautiful table-services by Sr. Fournier." Of these pieces, the plates, and one or two others, have slight relief decoration, some also being furnished with twig handles or modelled knobs to the lids, the vases at Bregentved and a vase in the British Museum (in the Franks Collection, Fig. 643) having even applied festoons or covers in the form of flowers modelled in the round and painted. Despite all this, however, and despite the fact that the factory of Fournier was under the artistic supervision of sculptors, first Stanley, and after his death Wiedewelt, there is no great plastic tendency apparent in its wares; the beauty of its productions must be said to be due far more to its painters than to its modellers. The little factory is also known to have had at its command a disproportionately large staff of skilful painters, some of the best-known names being *Georg Christian Sciptius*, *Joseph Brecheisen* and *Jürgen Gülding*. But the soul of the factory was evidently Fournier himself, seeing that the outward appear-

ance of its productions is markedly French in character. Fournier, however, can hardly have kept before his eyes as the ideal model exclusively, as Krohn suggests, the colours and style of Sèvres, for the Blaataarn porcelain resembles that of Chantilly at least as often as that of Sèvres, which is easily explained by the fact that Fournier himself, as mentioned above, had been working last at Chantilly prior to moving to Copenhagen. In its material also, which is more or less yellowish with but slight brilliance and at times with a rather soapy feel, the earliest Copenhagen porcelain resembles rather Chantilly than Sèvres. For the rest, Meissen must also be taken into consideration when it is a question of discovering the models followed by Fournier; for besides attempting to imitate the coloured grounds of Sèvres, he painted the scale (*Mosaik*) patterns which were afterwards a speciality of the Berlin factory, but originally an invention of Meissen.

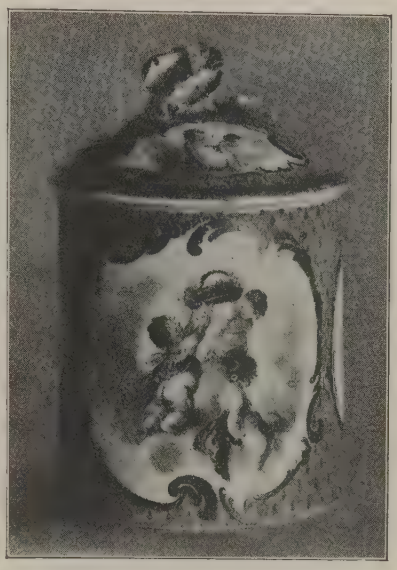

Fig. 645.—Powder-box of soft porcelain with blue scale-pattern and cupids painted in colours. Fournier factory, Copenhagen, about 1760–1765. Collection of Count Danneskjold-Samsøe, Gisselfeld.

That his porcelain was experimental, and not the product of an ordered and practised manufacture, is easily seen not only from the varying thickness and tone of the paste, but also from the meticulous economy with which it is decorated. There are pieces here and there which are only sparingly and modestly painted with flowers in a peculiar pale pink as their only colour; others that are indeed polychrome, but in colours which only rarely have any real depth. Besides the pale pink, a somewhat powerful copper green was evidently the favourite colour of Fournier; we find it used, for instance, for the shell-pattern along the relief lines and for the leaves of the scattered sprays on the small tureen in the Kunstindustrimuseum (Fig. 644). But if the strewn floral sprays in polychrome on the porcelain of Fournier have no great force, they have, on the other hand, an artistic effect through the fact that they are not too various in colour. In addition to the pink we have mentioned, which is the only red used by Fournier, we find as a rule only a yellow, which is softness itself, and of so retiring a nature that at first sight it is hardly visible. Softness in the colouring, as well as in the brilliance of the glaze, is in general a characteristic feature in the porcelain of Fournier, whether it be decorated with flowers

or with cupids or other figures from the world of a not very high-soaring imagination. The only pieces of Fournier porcelain with figure decoration hitherto known that we can quote are a powder-box at Gisselfeld (Fig. 645) and the four vases at Bregentved; for we may hope that the day is now past when the British Museum shamed the excellent French ceramist in Copenhagen by attributing to him a coffee-pot and a sugar-bowl decorated, in circular panels on a ghastly red ground, with hideously-shaped white compartments in reserve bearing sentimental emblematic compositions and figure-subjects, among the latter Orpheus and Eurydice! The two specimens belonged to Franks, who, from the superficial resemblance of the marks to that of Fournier, was so far misled as to ascribe them to Copenhagen. That they have nothing to do with Fournier is evident from the mere fact that they are not even of soft porcelain.

Fig. 646.—Powder-box of soft porcelain with pink scale-pattern and flowers painted in colours. Fournier factory, Copenhagen, about 1760–1765. Kunstindustrimuseum, Copenhagen.

On the other hand, it is difficult to say decisively what is the truth with regard to a powder-box (in the Kunstindustrimuseum at Copenhagen, Fig. 646) which is undoubtedly of Fournier porcelain and decorated at his factory near the Blaataarn, but has, in place of his usual mark *F 5* (for Frederik V.), the cipher *C 7* (for Christian VII.); for in the last month but one of his life, in December 1765, Frederik V. commanded that Fournier should cease his costly operations before the end of the year, and it is hardly likely that he would in spite of this have continued them beyond that date in January, 1766, when Christian VII. assumed the government. It seems more reasonable to suppose that the uncommonly pretty little piece was found unsigned among the effects of Fournier, and in recognition of the new era which had opened with the new king, was marked with his monogram by those to whom Fournier, under pain of royal disfavour, was compelled to disclose all his secrets of manufacture before leaving. One of these was a painter from Strasburg, *J. G. Richter*, who had been called in to work at the factory of Fortling at Kastrup in 1755, and later worked for Fournier. The other was *Frantz Heinrich Müller*, at that time guardian of the Mint, soon after druggist and apothecary, and finally founder of the *Royal Porcelain Factory* at Copenhagen.

For the antecedents and descent of Frantz Heinrich Müller we may refer the reader to the biography by C. Nyrop. We are only concerned with him here from the moment that he—after having already begun his experiments in 1771—sent to the Commercial Deputation in December 1722 a piece of true porcelain

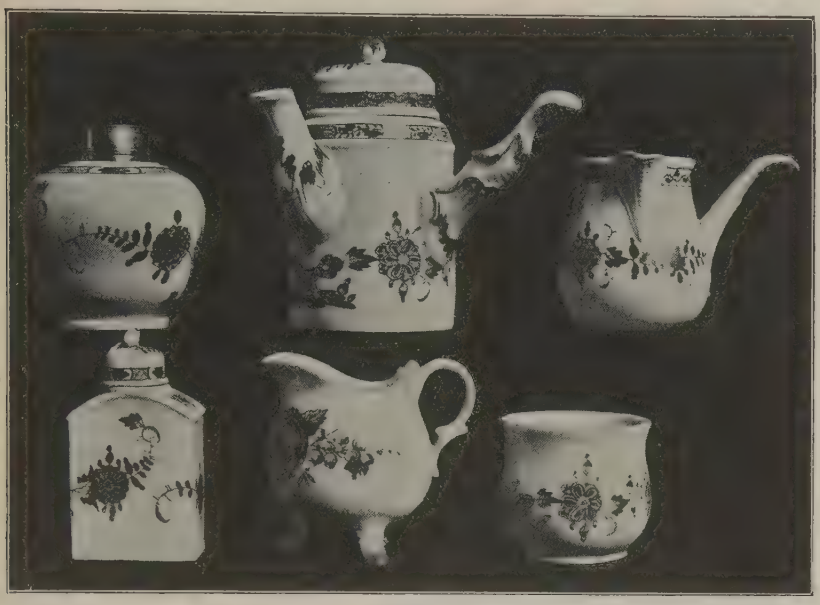

Fig. 647.—Group of yellowish and greyish porcelain with Chinese designs in iron-red. Royal Porcelain Factory, Copenhagen, 1773–1774. Kunstindustrimuseum, Copenhagen, and collection of Count Danneskjold-Samsøe.

which he had produced from Bornholm clay, at the same time soliciting support for the continuance of his experiments. This piece is perhaps identical with a pounce-pot sparingly decorated with flowers in blue, preserved in the Royal Porcelain Factory, which must in any case be regarded as the earliest of hitherto known trial-pieces made by Müller, since it is not only a total failure in regard to the blue painting, but must, with its yellowish glaze laid on like varnish, be called the most wretched specimen of porcelain one could see. It bears impressed marks, including a triangle which we also find on the earliest specimens with the wave mark. If this be Müller's test piece of 1772 (which is rendered more probable by the presence of the triangle and the lack of the wave mark), then it is hard to understand that any future could have been discerned in it for his problematical factory. But thanks to some influential connections of his, reaching to the Court itself, he was awarded 1,000 rigsdalers, and additional grants were made to him after he had paid a visit to Bornholm in 1773 and shown further results. In May 1774, however, when he petitioned for continued support, his request was refused. But he had in the meantime gained faith in his undertaking, and in October 1774 he

issued a printed invitation to his fellow citizens to subscribe 50,000 rigsdalers in shares of 100 rigsdalers each in a Danish *Porcelain-Fabrique*.

Only a single individual subscribed. But just as Müller was on the verge of despair, help arrived. A Konferensraad Holm,

Fig. 648.—" Tulip cups " painted with flowers in iron-red and natural colours. Copenhagen, about 1774–1775. Kunstindustrimuseum, Copenhagen.

originally a doctor, Postmaster-General from 1767, Cabinet Secretary to the Queen Dowager Juliane Marie from 1772, and afterwards raised to the rank of nobility under the name of Holmskjold, induced the Queen Dowager to take an interest in the affair. The company was formed with a share capital of 19,000 rigsdalers, and after its distinguished board of management had appointed themselves, with the historian Suhm and Konferensraad Holm as Director, it was granted, despite the opposition of the Chamber of Commerce, a privilege dated March 13, 1775, conferring a monopoly for fifty years for the manufacture of porcelain within the realms and territories of the king. The first meeting of the board was held on May 1, 1775, in the premises in Købmagergade, then a post office, which had been acquired for the new factory, and it was resolved that the trade-mark of the factory should be "three wave-shaped lines representing the three Streams of Denmark, namely, the Sound and the Great and Little Belts." This, as everyone knows, is the factory mark to this day.

Fig. 649.—Pounce-pot painted with flowers and drapery in underglaze blue. Copenhagen, about 1773. In the possession of the Royal Porcelain Factory, Copenhagen.

The fact that the wave mark was adopted as the trade-mark of the factory on May 1, 1775, does not, of course, exclude the possi-

bility of its having been used by Müller before his factory became a company. Indeed, this assumption, which sounds perhaps somewhat daring in itself, and which has not hitherto been taken into account as a possibility, seems absolutely necessary if we are to find any reasonable explanation of the earliest technical development of Copenhagen porcelain. For the mark is found—on a single one of the earliest pieces in black over the glaze, otherwise in a more or less blackish underglaze blue—both on a quite yellow and a quite grey ware (Fig. 647), which must necessarily be presumed to date back before the time (October 1774) when Müller felt so convinced of having overcome all difficulties that he could venture to issue the above-mentioned invitation to subscribe for shares in a company. Among other things, he states in this prospectus: "After many repeated tests I did at last hit upon a good composition, which seemed to me in every way answering to the Chinese"; he also lays stress on the goodness and strength of his porcelain in contrast to the "brittle faïence," and finally he offers to show any intending shareholders the samples of porcelain he has produced, and "has now collected to that end." The Court at least must have known at that time, if no one else in Copenhagen did, what genuine porcelain looked like. It is hardly likely, then, that Müller in 1774 would have ventured to present his yellow or grey ware as finished porcelain; and still less likely that these wares should, on the ground of their having the wave mark, belong to so late a date as 1775. The yellow ware, which is doubtless the oldest, and is decorated in conventional Chinese style in iron-red, looks more like a sort of fine faïence. The grey, which is often decorated in a similar fashion (a single specimen, a tea-caddy in the Emil Glückstadt Collection, has festoons in purple and a frieze wound round with ribbons of a greenish colour), is more like stoneware. For our part, we have no hesitation in regarding the few specimens still extant of these two types as dating

Fig. 650.—Flower-pot (*cachepot*) of greyish warped porcelain. Copenhagen, about 1775–1776. Kunstindustrimuseum, Copenhagen.

Fig. 651.—Butter-dish of grey porcelain with rococo decoration in relief. Copenhagen, about 1775–1776. Kunstindustrimuseum, Copenhagen.

from the period prior to the formation of the company, that is, the year 1773 and the greater part of the following year. These specimens are, as mentioned, marked with the wavy lines, but it should be noted that all of them have, in addition, three small iron-red spots, and some few pieces have further incised marks, a letter or a numeral, sometimes with the addition of the impressed triangle already discussed, with or without a cross or K enclosed within it. There is a somewhat later group of porcelain, mostly thinner, whiter and more transparent and on the whole quite good, the so-called "Tulip cups" (Fig. 648), some of which also reveal a considerably more advanced stage in being painted in one or two colours in addition to the iron-red. Nevertheless, these tulip cups also have the red spots, in addition to the wave mark; there must therefore be some connection between these pieces and those previously mentioned, which can be explained by dating the latter 1774–1775, but prior to May 1, 1775, when the wave mark became the factory mark, without, be it noted, the addition of the red spots, which were never reintroduced.

Fig. 652.—Tankard of grey porcelain with *Muschel* pattern painted in underglaze blue. On the pewter lid the Copenhagen date-stamp for 1780. Copenhagen porcelain. Kunstindustrimuseum, Copenhagen.

From what has here been stated, then, the triangle and the wave mark with the three red spots must be regarded as the marks used by Müller prior to the time when the factory was placed on a definite footing and assumed its permanent mark.

Fig. 653.—Tea-pot of grey porcelain with festoons painted in blue. Copenhagen. Kunstindustrimuseum, Copenhagen.

That the mark in its final form—save for the single exception above noted) is, even on the earliest Copenhagen porcelain, painted in blue under the glaze, shows that the factory almost from the first possessed this colour. And Müller also states, in his prospectus, that he has been working with "the blue so-called ultramarine colour, such as is used by the Chinese in their blue-and-white porcelain." But from the alternating grey and blackish tone which it has in the earliest

marks and in the first specimens of blue-and-white from the factory, including a pounce-pot in the possession of the Royal Porcelain Factory (Fig. 649), it is also evident that this colour was by no means mastered as yet. For the moment, the factory had enough to do in improving the actual paste of the porcelain.

FIG. 654.—Flower-pot with flowers in relief painted in iron-red. Copenhagen. Ole Olsen Collection, Copenhagen.

With regard to the composition of this, Müller himself states, in some later notes by his own hand (preserved in the archives of the porcelain factory), that at first all its ingredients were brought from Bornholm, the kaolin from Grødby Aa, the sand from Robertsdal, and the felspar from somewhere north of Svaneke or in the neighbourhood of Nexø. For the glaze, he used chalk from Faxe and fluorspar from Gislöf in Scania (Sweden). Müller later introduced kaolin from Limoges, and as felspar could not be obtained in sufficient quantity from Bornholm, it was imported from Arendal, in Norway, chalk from the island of Møen also being preferred to that from Faxe. The chief difficulty Müller had to contend with at the beginning of the "Bornholm Period" was a "blue-greyishness, and especially a tendency to wreathing" in the porcelain itself. Even at the beginning of 1776 it must have been inclined to run grey; for had it not been so, Müller would hardly have been so frightened as he was, when C. F. G. Clar, of Rendsburg (see Vol. I., p. 454 ff.), sent in samples of white porcelain in January 1776 to the Chamber of Commerce and petitioned for a privilege himself. That this porcelain really was white is evident from a statement made by Count Moltke during the negotiations, according to which the samples were not only "very like the Saxon [porcelain]," but are expressly noted as being "much whiter than Müller's." The petition of Clar was refused; but it was evidently as a result of the fright he had been given that Müller in 1776 sought aid from abroad, calling in not only some hands from Saxony, but also *Luplau* from Fürstenberg, besides making a journey himself to Germany (in May 1776) in the hope of getting hold of some of the secrets of the factories there. He travelled under a false

FIG. 655.—Tureen from a service of greyish porcelain decorated with rococo ornament in relief, gilding and flowers painted in colours. Copenhagen. Property of Baroness Plessen, Copenhagen.

name, but even so, did not manage to gain admittance to the factory at Fürstenberg, and therefore gave up as hopeless all attempts to do likewise at Berlin and Meissen. The only result of his journey was the contract entered into with Luplau.

It was originally at the instigation of a Hofjægermester *von*

Fig. 656.—Part of a breakfast-service with the cipher of Christian VII. and date 1780 on a pale pink ground, and green wreaths. Copenhagen, 1780. Collection of Lehnsbaron Reedtz-Thott, Gaunø.

Langen that Luplau was invited to Copenhagen. In some old ceramic handbooks, useful in their time, but now for the most part antiquated—those of Marryat, dated 1868, and Jacquemart, dated 1873—there is mention of a "von Lang," who, after having been occupied at the Fürstenberg factory, is said to have assisted in the foundation of the Danish factory. Tradition here speaks truth for once. *Johann Georg von Langen* (1699–1776) was summoned to Norway in 1737 to improve the mining industry, and remained there until 1742. After that he returned to Germany, where in 1753 he succeeded in securing Johannes Benckgraff from the Höchst factory as director of the factory at Fürstenberg (compare above, p. 169). Benckgraff died only a few months later, but his "arcanum," as well as a model of the Höchst kiln, were, fortunately for the Fürstenberg factory, in the possession of von Langen. When in 1763 the latter was again called to Denmark, this time in connection with a reform of the department of woods and forests (he remained there until his death in 1776, and is said to have been buried at Gentofte), he would thus have been in possession of the secret of the production of true porcelain. It must be admitted that his biographer, H. Langerfeldt zu Riddagshausen, expressly points out that he did not betray this secret, but he relates nevertheless that it appears from certain correspondence that von

Langen was in many ways consulted with regard to the establishment of the factory at Copenhagen, while it was also he who recommended Müller to engage Luplau.

The skill and energy of Müller are beyond all doubt. As a chemist and metallurgist he was so highly esteemed that he was

Fig. 657.—Punch-bowl painted with flowers in natural colours. Copenhagen, about 1780 (before the coming of the "Berlin painters"). Kunstindustrimuseum, Copenhagen.

called in by the Chamber of Commerce and other authorities to act in those capacities on the most varied occasions, and, though he was first and foremost a practical man and a working chemist, he was in 1780 accorded the rare distinction of being made a member of the Academy of Sciences (Videnskabernes Selskab). He was undoubtedly a gentleman arcanist, in contrast to the host of adventurers who in the eighteenth century compromised the fraternity generally. Faults he certainly had, some of them great and conspicuous. He was stiff-necked, obstinate, impatient of command, all on the basis of an egotism which exceeded the limits of the normal. But there is nothing to suggest that his word could not be trusted. And when we find him on every possible occasion asserting as his personal achievement that he had, independently of others, produced the first true porcelain made on Danish soil, there is therefore every reason to regard his statement on the matter as true.

In the subsequent improvement of the porcelain also, Müller doubtless had some part; for it would have been very unlike his despotic, authoritative nature to leave the last and most difficult part of the work altogether to others. But when his porcelain, which we have hitherto only learned to know as experimental porcelain which, after four years of work, had not advanced beyond that stage, is seen quite soon after the introduction of Luplau and the Saxon workmen to be comparable with the better kinds, or even

the best porcelain, of the period, it is undoubtedly due to the foreign influence, and especially to that of Luplau. At the beginning of his stay here, Luplau was on the most friendly terms with Müller, but after a while the two men became hostile to one another, though it is impossible to say with whom lay the blame chiefly. Probably, however, it was mostly the fault of Luplau, who could not subordinate himself and finally (in 1795) begged the directors to give him equal rank with Müller, with a view to becoming his successor. When the directors asked opinions on this application, both from Müller himself and from Kancellisekretær Peter Grønland, who was the financial administrator of the factory at the time, Müller, according to his wont, took the opportunity of putting himself forward and, as might be expected, under-estimated Luplau. How much so may be seen from the report of Grønland, who states: "According to my daily increasing conviction, it is not so much Hr. Justitsraad Müller as the master-modeller Luplau this porcelain has to thank for its genuineness. When the latter came [to Copenhagen] in the autumn of 1776, the former was, to be sure, already manufacturing, but the article he produced was a sort of faïence. His body consisted of flint, felspar, and Bornholm earth, his glaze of tin-ash, spar and earth; from this no porcelain could be produced. It was not until Luplau brought with him a tried method that Müller learned that quartz is a principal ingredient. The glaze depends on the body; how and from what materials the glaze should be made —this also Luplau taught him." Furthermore, Luplau is said to have built the first suitable kiln for Müller. Grønland ends by saying: "Apart from alterations introduced by Justitsraad Müller, and to which I expressly attribute the ill-success of our factory, it is the paste of Luplau, his glaze and his kiln, that we are using at this moment."

Fig. 658.—Bowl with landscape painted in purple, enclosed by copper-green branches. Copenhagen, about 1780. Kunstindustrimuseum, Copenhagen.

Fig. 659.—Tureen with flower-painting in purple. From a service painted by *Holm* in 1780. Copenhagen. Kunstindustrimuseum, Copenhagen.

Granted that Peter Grønland was exaggerating, we must nevertheless assume that there was a modicum of truth in his words, and they would then confirm the natural supposition that the

improvement which took place in Danish porcelain soon after Luplau and the Saxon workmen entered the factory, was to some extent at least due to the latter. That Luplau was a practical porcelain-maker in general, besides being a modeller, is shown by a "book of recipes" in the archives of the porcelain factory, and a manuscript entitled "Alle Geheimnisse einer ächten Porcellan Fabrik, aus den hinterlassenen Schriften des weiland lebenden Modellmeisters Anthon Carl Luplau', gesammelt und durch verschiedene Zusätze und Anmerkungen erleutert von dessen hinterlassenen Sohn Ludwig Luplau 1795." *

FIG. 660.—Hand-bell with blue scale-pattern and harvest-scenes painted in colours. Copenhagen, 1780 (immediately after the coming of the "Berlin painters"). Kunstindustrimuseum, Copenhagen.

Some days after the engagement of Luplau, a Nuremberg painter named *Johann Christoph Bayer* was taken on at the factory. Already previously, in 1776, as we have mentioned, some Meissen workmen had been called in, namely, a "repairer" and modeller named *Johann Gottlieb Matthäi*, a painter, *Friedrich Abraham Schlegel*, a moulder, *Johann Gottfried Schmahl*, and a thrower, *Johann Georg Heinrich Kiehme*, of whom, however, Matthäi and Schmal never worked at the factory, while Schlegel was the cause of endless difficulties (described in detail by Karl Madsen).

FIG. 661.—Plate with flowers painted in colours. Copenhagen, about 1780–1790. Kunstindustrimuseum, Copenhagen.

Despite the increased staff and the improved porcelain, the factory was not doing well. Again and again working capital was lacking, and again and again loans had to be sought from the Treasury or from the king. But at the beginning of 1779, when the factory was again in the direst straits, the company had a bright idea—that of offering the factory to the king. Presumably at the instigation of Juliane Marie, who, again, was under the influence of her Cabinet

* All the secrets of a true porcelain factory, from the writings left by the one-time master-modeller, Anthon Carl Luplau, collected and explained with sundry additions and annotations by his surviving son, Ludwig Luplau, 1795.

Secretary Holm, the most influential member of the board of the factory, the king gave his assent, and by a rescript of June 29, 1779, it was made known that the factory was henceforward to be styled *den Kongelige Danske Porcelains Fabrik*. It

Fig. 662.—Box with flowers painted in colours. Copenhagen, about 1780–1790. Kunstindustrimuseum, Copenhagen.

was not until January 29, 1780, however, that the board was finally constituted. It consisted of General Eichstedt, Gehejmeraad Joachim Godske Moltke, Statssekretær Ove Høegh Guldberg and Konferensraad Holm, who, "as heretofore," was to look after the daily affairs of the factory, while Müller was appointed "*Fabrikmester*" and soon after Justitsraad. A month later the factory opened a saleroom.

The imported workmen from Saxony, however, were found to answer only poorly to expectations, and consequently a contract was entered into in the same year with three "*Brogedmalere*," or polychrome painters, who had been working for several years at the Berlin factory, viz., *Peter Heinrich Benjamin Lehmann*, *Carl Friedrich Thomaschefsky* and *Martin Cadewitz*. While thus many of the artists at the factory about 1780 were Germans, the workmen were predominantly Danes or Norwegians. Danish artists also were by no means lacking on the staff. As early as the close of 1775 the factory obtained its first modeller in the person of *Claus Tvede*, and even before it became a royal establishment, *Hans Clio*

was appointed, with the title of "*Tegnemester*" (drawing-master), to teach its apprentices. One of the leading forces in the best years was *Frederik Christian Camradt*, another *Elias Meyer*, a third *Hans Christopher Ondrup*, all Danes. Danes also were *Jesper Johansen Holm*, who in 1781 set his signature to a bust in biscuit of the Heir Presumptive, and *Søren Preuss*, who specialised in applied flowers; so also were a number of other modellers, such as *Kalleberg*, *Tønder*, *Johannes Jacob Smidt* and, somewhat later, *Andreas Hald*. Naturally, these Danes helped to give a Danish touch to many of the productions of the factory. But if we are to be strictly faithful to the truth, it must be admitted that though the early Copenhagen porcelain had to some extent a character of its own, it was nevertheless in the main an offshoot of the German, related in style to that of Meissen and Berlin, and as regards the material, somewhat different, it is true, from that of Fürstenberg, but yet—as shown above—in technical respects probably most akin to it.

FIG. 663.—Plate with purple flowers and brown border. Copenhagen, about 1780. Kunstindustrimuseum, Copenhagen.

We had come to about 1775 when we interrupted our account of the technical development of the porcelain at the factory in order to dwell for a moment on its *personnel* and administrative history during the five years that followed. Even at the beginning of 1776, the factory could still only undertake the production, in its still grey porcelain, of single pieces such as flower-pots (*cachepots*, Fig. 650), coffee-pots, teapots, milk-jugs, butter-dishes (Fig. 651), cups and saucers and plates. A memorandum of August 6, 1776, reveals an astonishing feature, namely, "that it is a rule of the Porcelain-Factory not to paint the porcelain with other colours than blue." From this we may conclude that various more or less grey, or otherwise still imperfect,

FIG. 664.—Flower-pot with ruins in landscapes by *Ondrup*. Copenhagen, about 1780–1790. Dansk Folkemuseum, Copenhagen.

"useful" Copenhagen porcelain with the *Muschel* pattern (doubtless brought by Luplau from Fürstenberg, Fig. 652), festoons (Fig. 653) or large blue flowers, hitherto ascribed to a much later period, really belong to the years 1776–1777. Even in April

FIG. 665.—Cups and saucers with altars of friendship, etc. Style of *Ondrup*. Copenhagen, about 1780–1790. Collection of H.M. the Queen Dowager of Denmark and Kunstindustrimuseum, Copenhagen.

1778, when the iron-red colour had been resumed (sometimes, as in an enchanting little flower-pot in the Ole Olsen Collection, upon flowers in slight relief, Fig. 654), and a purple also added to the palette of the factory, the underglaze blue, though still causing difficulty, seems to have been the colour chiefly in use, for a memorandum from Holm of the last-mentioned date states that only two of the painters ("Schlegel and one other") paint in purple and iron-red, while "six to eight paint in blue." From 1779, the purple was allotted a similar part to that previously played by the underglaze blue. Meantime, the factory had succeeded in producing a handsome copper green, which, when used in conjunction with the purple, made a charming effect. A particularly fine example of this is afforded by a breakfast-service, very curious in design, in the possession of the Queen Dowager. The copper-green was also excellently suited for painting in monochrome, but seems to have been more rarely used as such (as on a small teapot in the Erik Hasselbalch Collection, and a lid in the Kunstindustrimuseum, both with flowers). There

FIG. 666.—Box with landscapes in purple; inside the lid an allegorical subject painted in colours. Copenhagen, about 1780–1790. Kunstindustrimuseum, Copenhagen.

was formerly a tendency to believe that the purple also was only occasionally used in monochrome, but this was, as already pointed out, altogether erroneous. In a list dated March 1, 1779, comprising chocolate, coffee and tea-sets, *potpourri* and other vases, tureens,

FIG. 667.—Two *potpourri* vases with silhouette portraits and applied flowers painted in colours. Copenhagen, about 1780–1790. Vestlandske Kunstindustrimuseum, Bergen.

snuff-boxes, etc., which a porcelain dealer named Johan Gierløv was commissioned to judge in regard to quality as compared with Meissen porcelain, all the items are decorated in purple, and in all the factory accounts, etc., of 1780 this colour still appears as the most in use after the iron-red. That polychrome flowers were also being used to some small extent is evident partly from single pieces, partly from remains of services with relief decoration, in a still more or less grey and faulty porcelain, to be found thus painted, the models for which: "two carved [that is, decorated in relief] table- and tea-sets," are noted as finished in the memorandum of April 1778 just mentioned. In early specimens of these services, which are also found with later decorations, the polychrome flowers are enclosed in rococo panels in slight relief, the lines of which are either accentuated with a grass-green dilution of the above-mentioned copper green, or with gold (Fig. 670, centre). These first polychrome flowers of the factory are easily distinguished from the later ones, being, with their fewer colours and slight shading, treated in a simpler and broader manner, but at the same time with a timidity of touch and a stiffness of composition that yet renders

them often quite as good in point of style as the later work. As with the early polychrome flowers, which must be ascribed to the years 1778–1779, so also the rococo shapes with which they are generally associated represent but a brief period. For, though the costly carved models for these did not immediately go out of use

Fig. 668.—Group of porcelain with "antique heads" painted *en grisaille* on a pale pink ground, and sprays and festoons of flowers in colours. Copenhagen, about 1781–1790. The tray and two pots belong to the Kunstindustrimuseum, Copenhagen.

when the neo-classical style made its entry into the factory, still the rococo shapes disappeared soon after the Berlin painters had introduced a new style in flowers. Compared with the neo-classical style, the rococo made but an insignificant mark on the Copenhagen repertory of forms.

It will doubtless be a surprise to most readers to learn that the factory, as early as 1780, had ready practically all the neo-classical moulds for vases, breakfast-services and many other things known everywhere as belonging to its prime. That this period also began, technically speaking, in that year; that the factory had then succeeded in producing a new, white, pure and transparent porcelain, may be seen from some of its dated productions, such as the birthday plate of Juliane Marie of 1780 at Rosenborg, and a breakfast service with the same date and with

the initials of Christian VII. at Gaunø (Fig. 656). It is also apparent, as clearly as one could wish, from the factory registers of 1780, where distinction is made between wares in " old paste " and " new " or " virgin paste." Up to May 1780, 125 breakfast-sets were made from the old paste, and only twelve from the new, but before the close of the year seventy-four sets of the new had been produced, as against 168 of the old. This seems to have used up the last remains of the old paste, for in 1781 all sets are made from the new paste. Simultaneously with this final improvement of the porcelain (which nevertheless did not prevent the use, even in later times, of a coarser paste in addition to the fine sort, especially for blue-and-white useful ware), it began to blossom out in colours. Essays in polychrome painting had already been made, as we have shown, on the old paste in the flowers, which are rendered in few colours and with no great variety of shades, in a somewhat stiff and timid style (Fig. 657). But it was not until after the arrival of the Berlin painters, in August 1780, that real progress was made with the polychrome flowers and with polychrome painting generally. Yet even in 1780 this kind of decoration was still only in its infancy, iron-red and purple (Fig. 658) being still, as already pointed out, the colours most generally used. That remarkably few specimens with these colours have survived (the iron-red of about 1780, which was still used for " Indian " flowers, is practically never seen) must be due to the fact that they were used all but exclusively for " useful " ware, which has been lost with the lapse of time. Fortunately, however, a monumental group of pieces with painting in purple is preserved, and is very important, as showing at the same time how rich and distinguished this colour was at its best period, and how thin and common it afterwards became. The pieces in question are the remains of the great table-service with purple flowers, to be seen in the Kunstindustrimuseum (Fig. 659), among which are several plates and other articles which distinctly proclaim themselves as subsequent deliveries made to augment the service. In other ways also, this service, which according to the factory lists was decorated by Holm at the beginning of 1780 and is the only one of its kind of this year, is an important document, as the large, broadly painted

FIG. 669.—Presentation cup and saucer *med Knæk* (" with kink ") and floral initial. Dated 1783. Copenhagen. Dansk Folkemuseum, Copenhagen.

flowers confirm by their style the correctness of the dating given above for the early pieces with polychrome flowers which occur singly, and also show more distinctly than these the Danish style in the flower-painting of the factory prior to the arrival of the painters from Berlin.

Fig. 670.—Plates painted with flowers, with relief decoration and pierced rims. Copenhagen, about 1780–1790. Kunstindustrimuseum, Copenhagen.

One of the first traces of the presence of these Berlin painters in Copenhagen may perhaps be seen in a small crowned handbell in the Kunstindustrimuseum (Fig. 660), which can be dated 1780, and this the more certainly as it is only in this year that hand-bells figure in the factory lists. Were it not for the wave mark, hardly anyone would imagine, from its blue scale *Mosaik* and polychrome harvest-scenes painted in somewhat inky tones, that it was made anywhere but in the Berlin factory. The same colouring is found on two caskets decorated with figure-subjects, one in the Axel Heine Collection at Copenhagen, the other in the Pierpont Morgan Collection. But under the influence of forces which can no longer be discerned, the artists from Berlin completely relinquished, during the period that followed, the predilection they had brought with them for cold, bluish colours, even while they showered their tried modes of decoration like rain over the Copenhagen factory. Here, with the whole technical equipment now in order, and only the artistic initiative in decoration lacking, this rain fell on a fertile soil. All at once, so to speak, the factory burst into full bloom, capable of producing almost anything in German porcelain decoration that agreed with the taste of Denmark and the age.

Evidently in conformity with Danish taste were, first and foremost, the polychrome flowers which, during the years immediately following, spread over the production of the factory, their colours, soft and fresh rather than fiery and effective, being felt by the Danes as in harmony with their own summer (Figs. 661, 662). And in agreement with Danish taste was also an always moderate use of gilding of excellent quality for borders in combina-

tion with these colours; coloured edging on Copenhagen porcelain is probably only found on some plates with purple flowers and brown edges, specimens of which are preserved in the Kunstindustrimuseum (Fig. 663); they are often mentioned in the lists of 1780, thereafter disappearing for good. Agreeable to Danish taste again were landscape designs, mostly in purple (Figs. 658 and 666), but also in natural colours, likewise polychrome paintings of animals and birds, the subjects here, of course, not being drawn as yet from the wild life of Denmark, then still undiscovered, but from that abstract-idyllic world which affected sensitive souls of the period more strongly than reality. Another symptom of the sentimental age was the use of landscapes with ruins (Fig. 664) as motives of decoration, likewise altars of love and friendship, memorial columns (Colour Plate I) and all manner of symbols of the same feelings (Fig. 665). A product of the age again was the decorative use of silhouette portraits or "shadow pictures" (*Skyggebilleder*), as they were called at the factory (Fig. 667). They are mentioned as early as 1780, and some of the vases and *potpourri* jars on which they are particularly often seen may thus be dated as far back as that year, whilst the no less favourite "antique heads" in grey *camaïeu* did not, according to the factory lists, come into use until the following year (Fig. 668). Cupids were also painted from 1781 onwards, sometimes in natural colours, but more often in grey monochrome; we find them on whole breakfast-services, where they are often placed on a light-coloured ground and framed in wreaths of polychrome flowers; they also appear on little trifles such as needle-cases, *étuis* and boxes. A specially fine and dated specimen is a box at Rosenborg, which was given to Juliane Marie on her birthday, September 4, 1781. Many articles, and their mode of decoration, were dictated by the day, the moment and the fashion, from needle-cases in the shape of "maiden's legs" (*Jomfruben*) and the rings with inscriptions

Fig. 671.—Vase with portrait of Juliane Marie and applied flowers painted in colours. Copenhagen, about 1785. Collection of H.M. the Queen Dowager of Denmark.

and flower-painting which, we learn from the lists, were designed for the "ducat purses" in use at the time, to the large or small vases, generally with applied flowers, which are painted with emblems or portraits (chiefly of the royal family), while the lid bears a seated figure holding a shield on which a date or monogram is introduced. A speciality of the factory was the manufacture of presentation cups with initials formed of flowers (Fig. 669); they are often found widening out at the top or narrowing towards the bottom, a shape noted in the lists as "*med Knæk*" (kinked), and first appearing here in 1781. As we have shown, the factory had at its disposal, as early as 1778, models for two relief services, which remained in use—with varying painted decoration—for several years, owing to the costliness of the moulds (Fig. 670). Save for a single plate that has been found, with flowers in relief in the middle reminiscent of the *Gotzkowsky erhabene Blumen* of Meissen (it may perhaps have been intended merely to supplement a service of this pattern), the factory at the time here in question restricted its "*Reliefzieraten*" to wickerwork borders, which, according to the lists, came into use in 1782 and remained in fashion during the three years following. But this did not mean that the modellers of the factory were in want of plastic tasks, for there were enough of these, not only in the figures and groups which we are here for the moment disregarding, but also in the figures for lids, twig handles, masks, etc., for adornment of the shapes of the vessels, including the applied flowers modelled in the round and coloured, which were used especially on the portrait vases, and which no factory has executed more prettily than the Danish (Figs. 671, 672). These applied flowers were generally the work of a modeller named *Søren Preuss*, but it is undoubtedly to *Luplau* that we owe the charming little cupids or infant satyrs which often adorn the lids of old Copenhagen vases, and are also found on the finer tureens and covered dishes of the factory; for the

FIG. 672. — Vase with portrait of Frederick VI. of Denmark as Crown Prince and applied flowers painted in colours. Copenhagen, about 1785. Kunstindustrimuseum, Copenhagen.

style in these is exactly the same as in those decorating a well-known work of his, a *potpourri* jar, of which both Rosenborg and the Danske Folkemuseum have specimens. There is also a little *potpourri* jar with a child playing the flute leaning against its pedestal (specimens are in the collection of the Queen Dowager, and in the museum at Bergen), which is undoubtedly by Luplau. The factory, therefore, under his influence, showed during its first period marked plastic tendencies, following in this the example of the German factories; on the other hand, it remained comparatively unaffected by the style of Sèvres, which was dependent more upon painting and would, indeed, probably have been beyond its powers. Mention has been made above of coloured grounds as a background for painting in grey monochrome; the factory rarely made any great use of the coloured grounds which in larger extent would probably have been no more successful here than was the *bleu soufflé* or powder blue, first mentioned in 1781 in connection with the well-known fluted flower-pots (Fig. 673), on which its irregularities are often concealed by eyes or veins of gold. The *bleu-de-roi* also, or "*blaa Lazur*" (azure blue), was used (from 1782) with wise moderation, mostly on the edges of cups and saucers (Figs. 677, 678), this colour also being spun over with a web of gold to hide its lack of evenness. A third colour, which was likewise not a strong point, but which the more melancholy souls of the period, here as elsewhere, presumably found suited to their taste, was black. In 1782, we find mention made in the lists for the first time of "flower-vases with cupids in black," in 1783, two *potpourri* vases "with black *Skæfferstykker*," that is, pastoral scenes, and in the same year "Indian-ink painting with cupids in clouds." A colour which the factory was slow to relinquish, though when used in combination with others it is always a sad disturber of harmony, was its very first—the iron-red; this was the favourite colour of Ondrup, and was still used a good way on into the 1780's, especially for landscapes with ruins (Fig. 664) and sometimes for "antique heads."

FIG. 673.—Flower-pot (*cachepot*) with "grease-spots" in gold on a powder-blue ground and flowers painted in colours. Copenhagen, about 1781–1785. Kunstindustrimuseum, Copenhagen.

FIG. 674.—Tray from a breakfast-set painted with "Quodlibet." Dated 1783. Copenhagen. In private ownership in Denmark.

A peculiar form of decoration, though also found elsewhere, is that called in the factory lists "*Quodlibetz*," meaning obviously *quodlibet*, "what you please," consisting of inanimate objects of all sorts apparently thrown together anyhow, but nevertheless decorative in arrangement and effect; they are painted, as a rule, in shades of black, but at times in natural colours. A particularly handsome example is a breakfast-service dated 1783, in Danish private ownership (Fig. 674). Probably an original invention of the factory, and—considering the time—the product of a remarkable interest in historical characters, is the well-known series of oviform vases with Bacchus or a cupid on the lid and portraits (in grey or brown) ranging from Gyldenløwe (Fig. 675) and Holberg to contemporaries such as Ewald and Tullin, Klopstock and Lavater, Gellert and Rabener. These vases are first mentioned in the factory papers in 1783 and are also referred to there during the next two years, but seem after that to have been but rarely made. In connection with these should also be mentioned the breakfast-set (Fig. 676), even more remarkable for its time, with portraits in brown of famous painters, Raphael, Leonardo, Dürer, etc. This dates, however, from 1788, a somewhat later period than that here under discussion, and was executed only in the single example, which, after having lain hidden in England for many years, has now fortunately been acquired for the Erik Hasselbalch Collection at Copenhagen.

FIG. 675.—Oviform vase with cupid on the lid and *grisaille* portrait of Christian Gyldenlowe. Copenhagen, about 1783–1790. Kunstindustri-museum, Copenhagen.

Breakfast-services were a speciality of the factory. Throughout the whole of its first period it produced hardly ten dinner-services (including the blue and white), but turned out several hundred differently-decorated breakfast-sets, as, for instance, in 1781 alone, thirty-nine; in 1782, thirty-eight; in 1783, thirty-three; in 1784, thirty-nine. It is not always possible to see from the factory lists whether such sets were for two persons only (the *tête-à-tête*) or for twelve. In the former case, they were often supplied in a special mahogany chest with separate compartments lined with silk or velvet for each piece, and at the bottom or in the lid, the

principal item, a tray or "board" (*Brædtet*) on which the remainder could be set out; in the latter case, the service would, when complete, comprise the following: one chocolate-pot, one coffee-pot with stand, one teapot with stand, one smaller teapot with stand, one large slop-basin, one smaller ditto, one sugar-bowl,

FIG. 676.—Part of a breakfast-set with portraits in brown of famous painters. Copenhagen, 1788. Erik Hasselbalch Collection, Copenhagen.

one smaller ditto, one tea-caddy, one smaller ditto, one milk-jug, one smaller ditto, one cream-jug, thirteen chocolate-cups and saucers, thirteen coffee-cups and saucers, twelve tea-cups and saucers. Hardly any such service for twelve persons has been preserved complete to the present day; one of the largest in existence is the famous Müller set (Figs. 677, 678), of which the greater part (thirty-two pieces) is in the Kunstindustrimuseum at Copenhagen, some few pieces being in the Dansk Folkemuseum and at Stockholm in the Nationalmuseum. As a matter of fact, it was originally somewhat differently composed and somewhat smaller than the usual, numbering only forty-six pieces instead of fifty-one.

To Pietro Krohn belongs the credit of having pointed out that this service, which for many years went by the name of the "Monrad service" (after one of its latest owners), was executed for the founder and first owner of the Royal Porcelain Factory, Frantz Heinrich Müller. Strangely enough, he did not succeed in giving a date to it, which might also be difficult enough, when

going by the three silhouette portraits found on a tea-caddy in the set, showing the three sons of Müller with the addition of their initial and ages; for, according to one of these statements, the set would have been executed in 1780, according to the second, 1781, and by the third 1782, whereas from its whole character it should

Fig. 677.—Coffee-pot, basins and tea-caddies from the "Müller service" (see text). Copenhagen, 1784. Kunstindustrimuseum, Copenhagen.

rather be ascribed to about 1775. All guesses as to its proper date have, however, proved superfluous; for the set is to be found entered in one of the factory books under the description of "Various polychrome with blue ribbons by different hands" under date May 19, 1785, and noted as executed for Justitsraad Müller for 72 Rigsbanksdaler 5 Skilling. A special register of "decorated

Fig. 678.—Part of the "Müller service" (see text). Copenhagen, 1784. Kunstindustrimuseum, Copenhagen.

coffee-sets 1781–1786" confirms what we should imagine beforehand to be the case, that it was executed by "all the painters," at the same time explaining what was not previously known, that the work was carried out under the supervision of Camradt. From this we may conclude that the factory at that time regarded

Camradt as its first painter. And rightly so. For nothing can compare in festive brilliancy with the handsome breakfast-service with cupids in white clouds against the blue sky (Figs. 679, 680) which he delivered in the last month of the very same year in which the Müller set was executed.

Fig. 679.—Breakfast-set with borders of flowers in colours on a gold ground and cupids painted in colours on a ground of sky-blue with white clouds. The cupids painted by *Camradt*. Copenhagen, 1784. Kunstindustrimuseum, Copenhagen.

The Müller set must be regarded as a test chart of all the factory could accomplish at the period in question. Figuratively speaking, all its artists, and literally speaking all its colours, here went through the fire. That it was desired to show all the modes of decoration at that time available is evident partly from the boldness with which, in many cases, one and the same piece is decorated in two entirely different styles on the two sides (a teapot is even painted pink on one side and left white on the other), partly from a saucer with a " quodlibet " design, on the back of which the *Muschel* pattern, contrary to all custom, is painted in blue over the glaze, in order that the most favoured design of the factory should not be lacking in this review of its many different styles. Truly a remarkable set! For the only feature which holds it together as a set and saves it from being regarded as a mere assembly of separate pieces is a *bleu-de-roi* border with gilding which all have in common, though even this is varied to the greatest possible extent, no two of the gilt designs on the blue ground being alike. It seems as if there had been some intention of making the set an expression not only of the styles of the factory, but also of the proportion in which they were cultivated. At any rate, it is confirmed that polychrome flowers and fruit were the style which the factory affected early and late with the most absolute preference. Furthermore, that *grisaille* painting was also a favoured type, and silhouette portraiture in like measure (it occurs not only on the smaller tea-caddy with portraits of the sons of Müller, but also on a larger one in the " shadow pictures " of which Ch. A. Been

already recognised Müller himself and his second wife). The "quodlibet" motives have also been applied to a sufficient number of pieces to show that they were regarded by the factory as a speciality; landscapes, on the other hand, and animals in natural

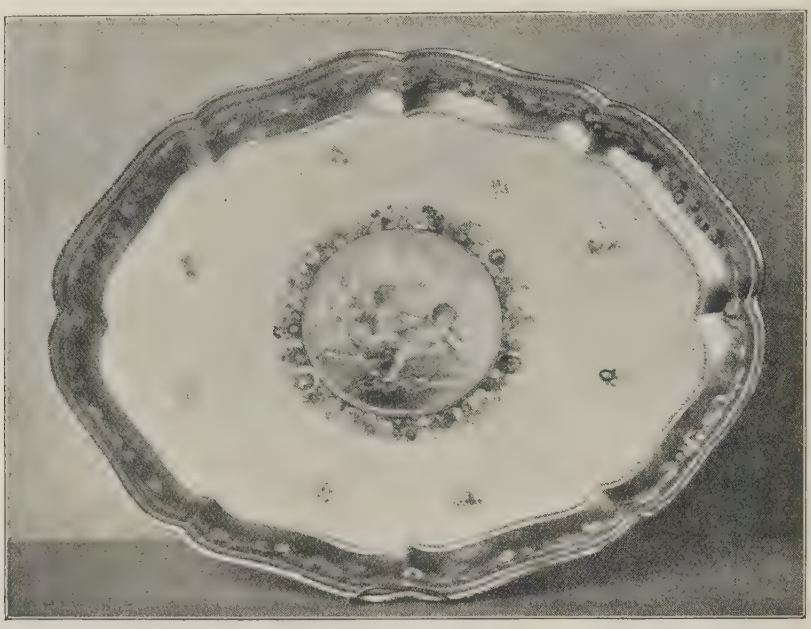

Fig. 680.—Tray from the breakfast-set shown in Fig. 679. Kunstindustrimuseum, Copenhagen.

colours are no more frequent here than accords with the actual state of affairs, namely, that the factory only exceptionally ventured into these fields. Only in one respect does the set give a really erroneous idea of the predilections of the factory—in the numerous figure-subjects. A polychrome harbour-scene in the manner of Meissen (on a cup) is perhaps almost the only thing it turned out in that direction; a battle-piece (on another cup) is likewise not to be regarded as representing a type extensively used at the factory, still less some mythological subjects and scenes from town life (among them, the interior of an infant school) on other pieces of the set. Scenes from contemporary life in the capital or in the country are rarely met with on old Copenhagen

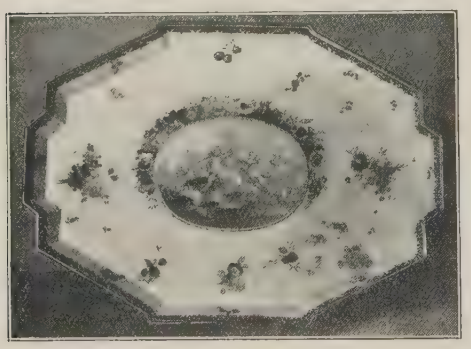

Fig. 681.—Eight-sided tray with gold border, scattered sprigs, and garlands of flowers suspended round a medallion with pink ground and cupids painted *en grisaille*. Attributed to *Camradt*. Copenhagen, about 1784–1790. Kunstindustrimuseum, Copenhagen.

porcelain, mythological scenes even more rarely, save for some "Ovidian Scenes," which again, however, did not appear until a somewhat later date than that to which the Müller set belongs. The true explanation of the disproportionately large number of figure-subjects in this set should doubtless be sought in the single colours in which most of them are painted. The purpose of the set was, after all, evidently to present not so much a selection from the repertory of designs of the factory, as a display of all its colours. It is for this reason that we here find figure-paintings executed solely and entirely in the old iron-red which was the first colour used at the factory, or in the purple which likewise was, and remained, a favourite on its palette.

FIG. 682.—Mirror-frame with gilding, surmounted by a basket with flowers modelled and painted. Copenhagen, 1785 or 1786. Kunstindustrimuseum, Copenhagen.

The Müller set is, as we have said, according to the factory books, the work of all its artists. Unfortunately, none of them has signed his work, not even *Ondrup*; he did occasionally defy the rule and custom of the establishment and surreptitiously write his name, or some indication of it, in almost microscopical letters on a foot-ring or some other hidden part, and his style can therefore probably often be recognised in unsigned pieces by his obstinate use, for instance, of iron-red in company with other colours. The style of *Camradt* too is often distinguishable, partly by comparison with other works known from the factory books to be from his hand (Figs. 679, 680). Breakfast-services with cupids in *grisaille*, for instance (Fig. 681), are generally his work, as also the numerous vases with portraits of the royal family in brown or grey (Figs. 671, 672). But the artists of the factory were not specialists to anything like the degree that has been supposed. Camradt, for instance, painted purple landscapes before becoming a specialist in cupids and portraits (and also in "antique heads"). *Lehmann* painted not only polychrome flowers, but also "shadow pictures," and *Elias Meyer*, though really a landscape-painter (compare Fig. 688), also painted "polychrome birds," "antique heads" and "quodlibet." And we could go on in the same way with nearly all the forty or fifty painters working for the factory at its best period. Only

exceptionally is it possible to identify work by any one individual, not least because the most skilful among them cultivated several styles one after the other or simultaneously. And the absolute exceptions, apart from those that can be proved by the books, are, strictly speaking, limited to the signed pieces, of which, besides those of Ondrup, the only specimens at present known are a cup by *Holm* in the Kunstindustrimuseum, a vase by *Lehmann* at Frederiksborg and a cup by *Arent* or *Arndt* in the Erik Hasselbalch Collection.

Fig. 683.—Small mirror-frame decorated with gilding, applied flowers painted in colours, and at the top a basket of flowers. Copenhagen, 1775–1780? Baroness Plessen Collection, Copenhagen.

The level to which the factory had risen when the Müller set was executed in 1784 was handsomely maintained until about 1790. Soon after the middle of the 'eighties, however, its artistic initiative, formerly so energetic, suffered an unmistakable decline. Among novelties of 1785 may be mentioned a toilet-service, which, in a more comprehensive and somewhat altered form, was repeated in 1786; a mirror, five caskets and two brush handles of the one set are preserved at Gisselfeld, the mirror of the other (Fig. 682) is now in the Kunstindustrimuseum. A smaller mirror (Fig. 683) with reeds in high relief, specimens of which are included in the Baroness Plessen and Ole Olsen Collections, must from its almost baroque style be presumed to date from a period prior to that when the output was registered in the books. From 1785 we have also some oviform vases (now in the Dansk Folkemuseum) with reproductions of a couple of illustrations by Clemens to the "*Store og gode Handlinger*," a record of noble deeds by Malling, and some cups with "*kommik*" paintings by Ondrup (Fig. 684) which appear to have been a success, inasmuch as they were repeated several times in the following year (specimens in the Ole Olsen Collection and the Kunstindustrimuseum, Fig. 684).

As regards novelties for the year 1786, which date is inscribed on a flower-painted pipe-bowl (also in the Kunstindustrimuseum, Fig. 685), the factory books note only "*Fløjter*" (flutes, of which no specimens appear to have been preserved), dress-buttons (specimens in the Hasselbalch Collection), a breakfast-service by *Fax* "after the French" (which for the present must remain unexplained);

" plates filled with [separately modelled] flowers " (an unpainted specimen in the Kunstindustrimuseum, Fig. 686, two in the Hasselbalch Collection) and breakfast-services with country-seats and views by *Elias Meyer* and *Poggendahl.* In 1787 appeared the first

Fig. 684.—Cups with "*kommik*" paintings by *Ondrup.* Copenhagen, about 1785–1786. Kunstindustrimuseum, Copenhagen.

" Ovidian paintings," or " Ovidian pieces " by Camradt; in 1788 the above-mentioned breakfast-service by the same hand, decorated with " famous painters," and the large *potpourri* vases, one (Fig. 687) with figure handles and a figure on the lid, the other oviform with three figures decking the body of the vase with garlands (at Rosenborg). 1789 is the date of the charming breakfast-service by *Elias Meyer* in the Kunstindustrimuseum with landscapes in copper green and floral festoons in purple (Fig. 688). Otherwise the output of these years was, as far as can be judged from the books and dated specimens, almost exclusively repetitions and again repetitions of long-tried forms and modes of decoration. One great novelty, however, in addition to those mentioned, dates from the last-named year or the beginning of 1790. This is the world-famous *Flora Danica service.* Its botanical paintings were, it is true, executed by a single artist, the aforementioned *Johann Christoph Bayer*, born at Nuremberg and working at the factory from 1776 onwards, but its many new shapes naturally also called for the aid of other hands, and occupied them during the years that followed.

Fig. 685. — Pipe-bowl with flowers painted in colours, monograms and the date 1786. Copenhagen. Kunstindustrimuseum, Copenhagen.

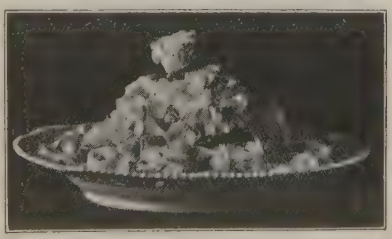

Fig. 686.—Plate with plain white modelled flowers. Copenhagen, about 1786–1790. Kunstindustrimuseum, Copenhagen.

There is a tradition to the effect that this set, of which the greater part is now preserved at

Rosenborg Palace, Copenhagen, whilst isolated pieces are scattered about here and there, was originally intended as a gift from the Danish government to Catherine II. of Russia, and only reverted to the Danish Court because the Empress died (in 1796) before

Fig. 687.—Two colossal vases. Copenhagen, about 1788–1790. Rosenborg Palace, Copenhagen.

it was completed. Some notes by a son of Müller, in Danish private ownership, are said to support this tradition. However this may be, the idea of the service undoubtedly originated with the versatile first director of the factory, Holm, ennobled in 1781 under the name of *Holmskjold*, whose botanical interests had already left their mark in the laying out of two botanical gardens, one at Sorø and the other in Copenhagen; he was just at this time about to publish the first volume of his large and handsome work, dealing with the Danish fungi, when he conceived the idea of having the plates in his *Flora Danica* publication transferred at the porcelain factory to a dinner-service under the same name. It has been said so often as to become generally accepted as true that the paintings on this service, each of which has, on the back or underside of its respective piece, a reference in script to the learned work and a note of the Latin

name of the plant shown, are too scientific to be decorative. If, however, one takes the trouble to pick out a few samples and compare some pieces of the service with the corresponding plates in the engraved work, it will soon be realised that this judgment

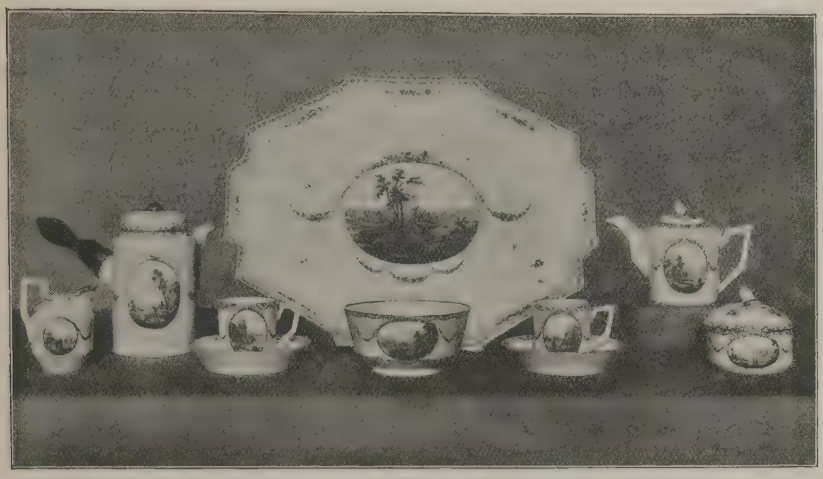

FIG. 688.—Breakfast-service, painted with landscapes in copper-green monochrome and festoons in purple. Copenhagen, 1789. Kunstindustrimuseum, Copenhagen.

is too severe. Bayer quite understood that he would have to take liberties with the originals in order to make them fill out the allotted spaces with decorative effect; and he has also lent his flowers far fresher and more beautiful colours than the originals possessed. If nevertheless it be insisted that the *Flora Danica* service represents an enormous waste of artistic powers, it must at least be admitted that it was a veritable *tour de force* on the part of the factory. It was designed for eighty persons, and was, according to the original plan, to comprise something over 1,600 pieces, including twenty-four oval and circular tureens, 100 oval and circular dishes, eighty deep and 320 flat plates, eighty deep and 160 flat ditto for dessert, 320 knife-handles, and, besides a host of salad-dishes, jelly-cups, wine-coolers, etc., numerous purely decorative pieces as well, such as twelve oval and circular baskets filled with bouquets of flowers and an abundance of figures. Quite apart from what may be thought of the painting on this immense service, its shapes at least deserve more appreciation than is

FIG. 689.—Plate from the Flora Danica service. Copenhagen, about 1790–1800. Rosenborg Palace, Copenhagen.

generally accorded them. We may single out in this respect the little cruets for oil and vinegar, the custard-cups, "ice-bells" and flower-baskets, not to speak of the serrated rim-design moulded in relief with pink ornamental borders and gilt beaded edges common to all the pieces, and which, as far as we are aware, were an original invention of the factory itself (Plate I, Figs. 689–693).

FIG. 690.—Cruet-stand from the Flora Danica service. Copenhagen, about 1790–1800. Rosenborg Palace, Copenhagen.

FIG. 691.—Tureen from the Flora Danica service. Copenhagen, about 1790–1800. Rosenborg Palace, Copenhagen.

FIG. 692.—"Ice-bell" from the Flora Danica service. Copenhagen, about 1790–1800. Rosenborg Palace, Copenhagen.

Of the 1,602 pieces of which the complete service was to consist, 1,000 were finished by 1792. In November 1794 the stock in hand, figures excluded, had increased to 1,335 pieces, valued at about 10,400 rigsdalers. Meantime, numerous requisites apparently forgotten in the first specification had been added, such as sauceboats, egg-cups, fish-slices, etc. In 1797, after the death of Catherine II., a fresh count was made, and the finished and painted pieces then numbered 2,528; there were still 180 to come, of which, however, seventy-two were already begun. The Danish Court must at that time have decided to keep the service for itself, for on September 7 of the same year orders were given to increase it up to 100 persons. It was still not completed, however, when in July 1802 the following royal command was issued: "It is Our will that work on the service of Flora Danica being made for Us should now cease."

As already pointed out, we may take it that the burden of this one order, for a service that took twelve years without getting to an end, contributed to the decline of the factory in every way during the years in question. Not until 1803 did the factory receive 10,000 Rigsbanksdaler, in bonds bearing interest in part payment for the service; the remainder still owing, 13,224 Rigsbanksdaler 48 Skilling, was accounted for in 1811 by

Vase of flowers from the "Flora Danica" Service. Royal Porcelain Factory, Copenhagen, about 1790–1800. Rosenborg Palace, Copenhagen.

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Fig. 690. Cruet-stand from the Flora Danica service. Copenhagen, about 1790–1800. Rosenborg Palace, Copenhagen.

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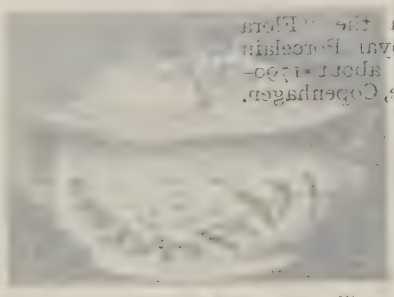

Flora [illegible] hagen.

etc. In 1797, after the death of Catherine II., a fresh count was made, and the finished and painted pieces then numbered 2,528; there were still 180 to come, of which, however, seventy-two were already begun. The Danish Court must at that time have decided to keep the service for itself, for on September 7 of the same year orders were given to increase it up to 100 persons. It was still not completed, however, when in July 1802 the following royal command was issued: "It is Our will that work on the service of Flora Danica being made for Us should now cease."

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writing down a bond on the royal treasury for 200,000 Rigsbanksdaler, which had been repudiated after the bombardment of Copenhagen. By 1792, the factory was already in money difficulties, which were further increased when Holmskjold died in the following year and his estate was unexpectedly found to be in debt to the factory to the amount of nearly 10,000 Rigsbanksdaler, of which only a part was obtained after lengthy negotiations and legal proceedings.

FIG. 693.—Basket from the Flora Danica service, with flowers modelled in the round and coloured. Copenhagen, about 1790–1800. Rosenborg Palace, Copenhagen.

The factory when at its height had employed about 300 persons, but by 1790 this figure had already dwindled to 124. In 1794 an attempt was made to set up a new management with Müller as "art expert" and Peter Grønland as financial administrator. Nevertheless, it was on the advice of Müller (following an example probably first set by the English factories) that the finances were to some extent set right again by the process of selling off stocks at annual auction sales, which were started in 1795. Müller was deeply hurt at seeing his former sphere of authority restricted by the new arrangement, and during these years he repeatedly declared himself ready to resign his position, which he would then have liked to see entrusted to the clever colour expert Blyt, but fought like a lion against the application of Luplau, already mentioned, for the position of third administrator and successor to his post. Presumably being unable to do anything to ensure the succession of the already ageing Blyt, he had Professor *Ludvig Manthey* appointed as his assistant, with a promise that he should succeed him. Five years later, therefore,

FIG. 694.—Butter-dish in the form of a bundle of asparagus. Copenhagen, about 1795. Kunstindustrimuseum, Copenhagen.

FIG. 695.—Tea-pot in the form of a sea-horse. Copenhagen; probably made in 1797 from a model of 1782. Kunstindustrimuseum, Copenhagen.

FIG. 696.—Punch-bowl with the Battle of Copenhagen, April 2, 1801. Copenhagen. Property of Baroness Plessen, Copenhagen.

in 1801, Müller retired in favour of Manthey. Even before this date, Manthey had made a long journey abroad, partly in order to glean fresh technical experience in foreign porcelain-factories, partly to procure new shapes for the factory by making purchases of the latest models elsewhere. The novelties he brought home naturally bore the impress of the Empire style, which now made its entry into this factory and here as elsewhere proved unfertile as regards porcelain. Financially, however, the factory made progress under Manthey. Then came the war and the bombardment of Copenhagen in 1807.

On looking through the factory books from 1790 to 1807, we already find in its reduced production an indication of its incipient decline. Apart from the Flora Danica service, its output during these years of porcelain *de luxe*, or the more luxurious kinds of "useful" porcelain, is very small compared with that of former days. Among new creations may be mentioned: in 1790 the remarkable "belt-plaques" and the handsome "ice-bells" with dishes to match which took their place in or were derived from the Flora Danica service, but were painted blue and white for the use of ordinary customers; in 1793 "butter-dishes in the form of apples" and those "piano plaques" which even now may very

FIG. 697.—Blue-and-white porcelain. Fluted plate painted with *Muschel* pattern, *cachepot* with "onion pattern" and smooth plate painted with flowers. Copenhagen, about 1780–1800. Kunstindustrimuseum, Copenhagen.

occasionally be found on the spinets of the period; in 1794 some "square salvers"; in 1795 a large vase with a portrait of Rubens, a butter-dish shaped like a bundle of asparagus (Fig. 694), scent-

FIG. 698.—Blue-and-white porcelain. Copenhagen, about 1780–1800. Kunstindustrimuseum, Copenhagen.

bottles in the form of infants in swaddling-clothes, pipe-bowls in the shape of vases, tobacco-boxes in the shape of dogs' heads and, besides several such small articles, a large cruet-stand with Neptune in a shell (after an old model of 1782), a Triton and a sea-nymph, youthful mermen and sea-horses, all designed for placing on a table-mirror (the Neptune cruet is in the collection of the Queen Dowager of Denmark, the sea-horses are in the Nationalmuseum at Stockholm); in 1796 the watch-stands, now so rare (an example in the Kunstindustrimuseum at Bergen); in 1797 the oval or round coffee-pot with the veiled figure of a woman (after Wedgwood) on the lid, a teapot in the form of a sea-horse (Fig. 695) and some "Egyptian" and "Etruscan" cups, in 1798 a butter-dish

FIG. 699.—Breakfast-service with gilt ornamental friezes in slight relief. Models by *Hetsch*. Copenhagen, about 1825. Formerly in the F. Schwartz Collection.

in the shape of birds on a nest (in the Kunstindustrimuseum, Copenhagen). The rest up to 1807 are hardly worth mention—unless indeed it were the well-known punch-bowl with the battle of April 2 in the Roads (Fig. 696), which is naturally of historical

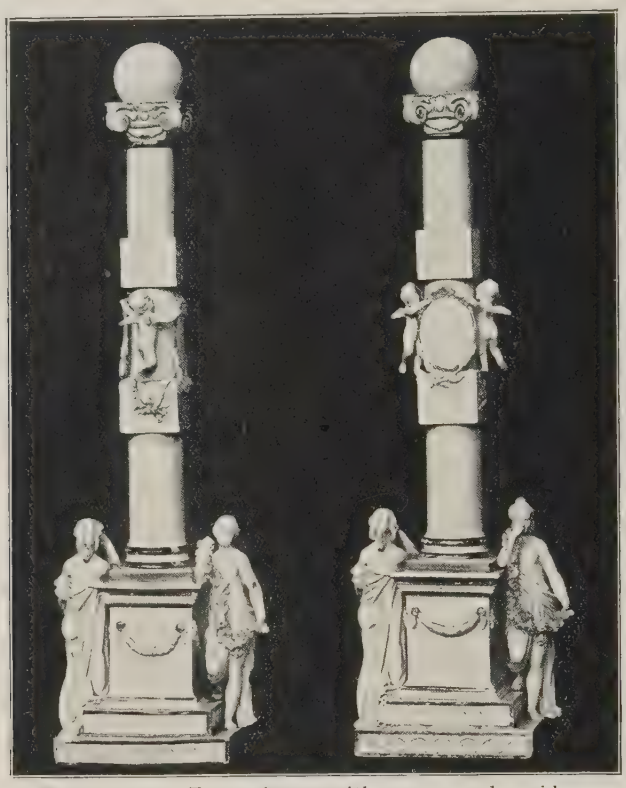

FIG. 699A.—Two columns with women and cupids. Copenhagen, 1796. Folkemuseum, Copenhagen.

interest, but painted in a manner that is merely precise and prim, without any artistic character, thus heralding the repellent overdone style of the later Empire painting. Evidently the old staff of skilful polychrome painters with the right touch was by now dying out. The new ones could not even paint flowers. In old Copenhagen porcelain, heavily or stiffly arranged flowers, drily or carelessly painted in colours that shriek in discord one against another, and are often badly fused on the glaze, may always be taken as a sign that the pieces in question do not belong to the best period of the factory. That we do nevertheless now and again find excellently painted polychrome flowers with a surprisingly late date inscribed amongst them (as in the case of a round tureen dated 1810, in the Emil Glückstadt Collection) can only be explained by supposing that the piece in question, or the service of which it formed a part, had been in stock for a certain number of years before being purchased on some festive occasion or other,

when the misleading date was fired on. Altogether, care should be taken with Copenhagen porcelain not to confuse commemorative dates with the actual date of the pieces. There are glaring examples of this in a covered cup with the monogram *CK* and date *d. 29 April 1775* at Rosenborg, a box with the same monogram and date besides other dating, in the Emil Glückstadt Collection, and a blue-and-white "ice-bell" with monogram and date (*Den 31. Octbr., 1775*), in the Kunstindustrimuseum at Christiania. The two former pieces cannot be earlier than about 1785, and the third is, as already mentioned, a model of 1790.

Fig. 700.—Hereditary Prince Frederick. Bust in biscuit. Model of 1780. This specimen signed "I. HOLM. 1781." Copenhagen. Kunstindustrimuseum, Copenhagen.

The decay of blue-and-white painting took place about the same time and to the same degree as that of the polychrome painting. Though used predominantly for ordinary "useful" porcelain and serving, so to speak, as the daily bread of the factory, it should some time be dealt with in a special chapter of its history; for, at any rate during its best years, it was not restricted to the *Muschel* pattern and the almost equally well-known bouquets of flowers (Fig. 697). During the best years, painting in underglaze blue included besides these patterns, not only the "onion" pattern (*Zwiebelmuster*) of Meissen (Fig. 697), but also other Chinese-Meissen designs in addition to some which would appear

Fig. 701.—Cruet-stand for salad (damaged). "Bacchus on a rock with a Satyr." Statuette after Sansovino. Blue-and-white porcelain. Copenhagen, 1780. Nordenfjældske Kunstindustrimuseum, Trondhjem.

to be of native origin (Fig. 698). Nearly all blue-and-white Copenhagen porcelain has, in addition to the wave mark, some small painter's mark which we shall probably never succeed in deciphering. There is one of them, however, particularly frequently met with which may resemble either a flying bird or an I in an M, and occurs only on porcelain of the old greyish type.

Fig. 702.—*Saly:* young faun with kid. Copenhagen, 1781. Formerly in the Edward Rée Collection, Copenhagen.

Blue-and-white porcelain of the pure white paste is naturally always somewhat later; whether very late or still comparatively early depends on the blue colour and on the execution. The blue of the factory was constantly improving with time, inasmuch as it became cleaner, clearer and less inclined to turn black or grey than formerly. But this did not make it pleasing. On the contrary, it assumed a harsh, aggressive tone which is always a sign of lateness in the specimen on which it is found. Other signs of the same are, in *Muschel* pattern services, a steadily increasing corruption of the pattern itself, which at last became altogether misunderstood and lost its original character; in flower-painted services, the same stiffness in drawing, heaviness in composition and carelessness in execution which also came over the polychrome painting. The blue-and-white, by the way, was not the only kind of painting used after 1800 for ordinary domestic porcelain. The old iron-red had dropped out of the running, but at the beginning of the nineteenth century flowers and other designs were still painted in purple, though it must be admitted that this was a far less pure and full-blooded purple than that of the early days of the factory. In addition to this, we find "white and gold" coming to the front more and more after the frugal principles of Frederick VI. had begun to make headway in Copenhagen. In 1780, there had been

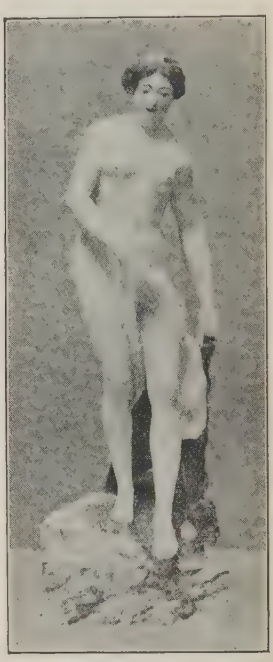

Fig. 703.—*Luplau:* Venus, after Falconet. Copenhagen, 1781. Kunstindustrimuseum, Copenhagen.

nearly thirty polychrome painters at the factory; by 1822 the figure had dwindled to two. The last of the old Danish porcelain which can be said to be worth owning is the group of simply and tastefully shaped flower-vases, coffee-sets (Fig. 699), inkstands, etc., in Empire style with gold edges in relief, the designs for which were furnished by *Hetsch* about 1825. Even these, however, are but sorry productions compared with the many beautiful services and the like from the first and best period of the factory.

Fig. 704.—Mars. Copenhagen, 1782. Formerly in the Simmelkjær Collection, Copenhagen.

Fig. 705.—Minerva. Copenhagen, 1782. Kunstindustrimuseum, Copenhagen.

Danish collectors seem to be even more interested in the purely plastic productions of the factory, its many groups and figures, than in the old Copenhagen tea-sets, vases, flower-pots, mugs, inkstands, etc. And as a rule without sufficient reason! For, though the most artistic of the Copenhagen "useful" porcelain of the eighteenth century will bear comparison with corresponding German ware of the same period, and the same applies to many of the plastic-architectural decorative pieces (the "Obelisk groups" of 1784, the tall column with the two women at its foot of 1796, Fig. 699A, etc.), the Copenhagen groups and figures are, as a rule, stiff, awkward and devoid of grace; with few exceptions they are far inferior not only to those of Meissen, but even to many of those of the minor German factories. Even at its best the Danish factory never had a porcelain modeller of real standing. For Luplau, though he seems to have been a skilful arcanist and was smart enough as a modeller during his first period, especially when working from the best examples, succeeded so little in setting any stamp of

Fig. 706.—"Ovidian group": Spring. Copenhagen, 1783. Formerly in the Frohne Collection, Copenhagen.

individuality on the Danish porcelain figures that even his own works have for the most part been lost in the crowd of others and can no longer be identified. It will, no doubt, be possible in time, by the aid of the archives and comparative studies, to ascribe more of the figures and groups of the factory to their respective modellers than has been done up to the present. But it will always be a thankless task; for these works are in many cases only more or less inferior reproductions of foreign models, and the more original models, which must naturally be sought for particularly among the numerous presentments of types of the Danish people, reveal in form and style for the most part a common spirit of a sober kind, the partakers in which would hardly attain to any great honour or distinction by attempts being made to penetrate their anonymity.

Fig. 707.—Cupid as cook and as watchman. Copenhagen, 1783–1784. Dansk Folkemuseum and Kunstindustrimuseum, Copenhagen.

On the other hand, it has already been found possible, contrary to all expectation, to fix the date of most of the groups and figures, on the basis of the firing and stock lists of the factory, as copied out schematically for a different purpose by Pietro Krohn. Or, more correctly, the date of the models for the groups and figures mentioned; for the greater part of them were still being reproduced right up to about the year 1800, and several

even after that time. As regards the individual specimen, then, all we can say is, that it cannot be older than such and such a year, in which its shape first saw the light. More precise dating will always depend on expert judgment of its entire appearance, degree of sharpness, form of base, shape and colour of the mark, and most of all, in the case of a figure painted in polychrome, its colouring.

FIG. 708.—Atlas bearing the world. Copenhagen, 1790. Kunstindustrimuseum, Copenhagen.

It is characteristic of the marked peasant tendencies in Copenhagen porcelain modelling of the eighteenth century that "A peasant lad," handed to a certain Kammerherre Schøler on May 22, 1777, appears to have been the first of the figures of the factory. It is hardly likely to be in existence now; at any rate, it has not as yet been identified. Apart from some portrait medallions in biscuit, mentioned in 1779, there then appears a gap until 1780 before the factory really began its plastic work, which soon after embraced a large variety of subjects. We can divide them as follows: (1) portraits, (2) Christian subjects, (3) ancient mythology and history, (4) allegories of Time in general, with the Seasons and the Hours of the Day, (5) allegories of the Continents and Elements, (6) allegories of Denmark and Danish themes, (7) allegories of the Senses, Humours and Virtues, (8) love and pastoral scenes, (9) rank and fashion, (10) sailors, peasants, citizens and children, (11) miners, (12) military

FIG. 709.—The Four Seasons; after Boucher. Copenhagen, 1780. Kunstindustrimuseum, Copenhagen.

and naval figures, (13) Norwegian peasants, (14) other European folk types, (15) Chinamen and Turks, (16) animals. We enumerate

FIG. 710.—Asia; from a series of Continents. Copenhagen, 1783. Formerly in the Simonsen Collection, Copenhagen.

below very nearly all that was produced from 1780 onwards in each of these groups. The year noted after the title is that in which the figure or group in question first appears in one or other of the factory books.

(1) Portraits; medallion portrait in biscuit of von der Lücke (1780); do. of the Crown Prince (1780); do. of Duke Ferdinand (1780, after a model by Becken of 1775); bust of Hereditary Prince Frederick in biscuit (1780; the specimen in the Kunstindustrimuseum signed *I. Holm 1781*; Fig. 700); bust of Juliane Marie, life size, in biscuit (1781; the specimen at Rosenborg signed "*Luplau fec. 1781*," but the model certainly by Stanley); bust of Count Schimmelmann, bust of Gehejmeraad Guldberg, bust of General Eichstedt (all of 1782 and by Luplau); Hereditary Prince Frederick standing against the Oldenburg genealogical tree, large statuette in biscuit (1782, modelled by Claus Tvede after Grossi, the specimen at Rosenborg moulded and signed by Andreas Hald, 1791).

(2) Christian subjects: Christ (1781); Christ in the Hall of Judgment (1781). Apparently executed in only a few specimens, of which probably none are preserved.

(3) Ancient mythology and history: Europa and the Bull (1780, by Luplau); Bacchus on a rock with a satyr (1780, by Luplau after Sansovino; found with the S mark which has been attributed to the modeller J. J. Smidt; belongs to a centre-piece "with palm-trees and baskets"; mentioned in 1797 under blue-and-white, Fig. 701); Flora (1780); Hebe (1780); Plutus (1780); Hercules and the Lion, also called "Samson with the Lion" (1780, rare: seen at the Blom sale, 1912, No. 239); Faun with goat, probably also called "Pan" (1781, after Saly, his diploma work for the Academy of Arts; exists probably in five sizes, both in biscuit and painted in colours, and with variations, Fig. 702); Achilles (1781); Hera (1781); Venus (1781, by Luplau, after a model by Falconet executed for Sèvres in biscuit, compare Fig. 472; also reproduced by Ludwigsburg and other factories, Fig. 703); Mercury (1781, in six sizes, possibly identical with a seated flute-player); Hercules on a pedestal (1781); Proserpina (1781); Cornucopia, also called the "Goddess of Trade" (1781); heads of Drusus, Laocoon, and Cleopatra on stands (1781); Cleopatra (1782, by Luplau); Mars (1782, in three sizes at least, Fig. 704); Minerva (1782, in five sizes, Fig. 705); Neptune in a shell (1782; used in 1795 for a centre-piece, see below and p. 439); Ovidian groups: Spring (three women, one of them beating a tambourine, Fig. 706), Summer (Minerva and Flora, occurs with signature of J. J. Smidt); Autumn (Bacchus and a Bacchante, the latter with an infant Bacchanal in her lap), Winter (all of 1783); Paris and Venus

FIG. 711.—The Right of Nationality: Piety with three children representing Denmark, Norway and the Dukedoms. Copenhagen, 1780. Formerly in the Rée Collection, Copenhagen.

(1783, by Luplau); Bacchus with wine-vat, Bacchus with grapes (both 1783); Cupids representing all the sciences and arts (1783–1784, Cupid as the seasons of the year, as lawyer, as architect, astronomer, sculptor, miner, cooper, dancer, dancing-girl, gardener, virgin, hunter, cook—Fig. 707—commander, runner, painter, shoemaker, chimney-sweep, tailor, butcher, smith, soldier, braggart, watchman—Fig. 707—and possibly others; several by Claus Tvede, the commander and the braggart by

FIG. 712.—*C. F. Stanley:* Love of Country. Biscuit. Copenhagen, 1780.

FIG. 713.—*N. Dajon:* Courage; figure from the Monument of Freedom (*Frihedsstøtten*). Copenhagen, about 1790–1800. Kunstindustrimuseum, Copenhagen.

Luplau); Antique heads (1784, decanter stoppers ?), Fame, Apollo, Diana, Jupiter, Neptune, Plutus, Saturn, Venus (all 1784; Fame is found with the interlaced monogram of Hans Mehl); Vulcan and Cupid (1784); Minerva, large, with two owls (1789); Atlas bearing the world (1790, Fig. 708); Aesculapius (1794); sea-horses, youthful mermen, Triton, sea-nymph (1795, used together with Neptune in a shell in 1782 for the centre-piece mentioned on p. 439 above); Venus and Achilles (1796); Jupiter, large, in biscuit (1800, by Holm); Apollo (1803, the old mould at the factory signed *Holm 1803*).

(4) Allegories of Time generally, as also Times of Day and Seasons of the Year: The Four Seasons (1780, in three different sizes, after the well-known figures of children by Boucher—Fig. 709—with attributes, also adapted at Chelsea and elsewhere, cf. Fig. 788; found with signature of Andreas Hald); Seasons of the Year (1780, each in the form of three children, with animals), Spring, Summer, Autumn, Winter (1780, figures of children); Time (1784); Time with wings (1805); Time with a scythe (1811). To this group belong possibly the flute-player (see Mercury, 1781), and the hunter, two figures seated on cylindrical pedestals which do not appear to be entered in the factory books.

(5) Allegories of the Continents and the Elements: The Four Elements (1781, seated figures); the Continents, called "large" (1783, Africa as a negro seated on

a lion, Asia as a woman on a camel, Fig. 710); the Continents, called "small" or "double," that is, each consisting of two figures of children (1786); the Four Elements, called "new" or "small Elements" (1789, standing figures of children).

FIG. 714.—*Beeken:* Boasting; a woman gesticulating, with a boy playing bagpipes at her feet. Copenhagen, 1783. For sale in Copenhagen.

FIG. 715.—Sorrow; a woman beside an urn on a pedestal. Copenhagen, 1791. Kunstindustrimuseum, Copenhagen.

(6) Allegories of Denmark and Danish themes: Right of Nationality (1780, representing Piety in the shape of a seated woman and before her Denmark, Norway and the Dukedoms of Sleswick and Holstein as three children; from the medal by Adzer of 1776 to commemorate the introduction of rights of nationality in Denmark, Fig. 711); Love of Country (1780, after the Academy diploma work by C. F. Stanley of 1777—Fig. 712; a drawing for the figure in the Collection of Engravings, Copenhagen; between 1780 and 1804 sold in several hundred specimens in at least three sizes and with variations, most of them probably in biscuit, but also executed in glazed porcelain with colours; several specimens signed by Holm, others by J. J. Smidt, others again, for instance, in the Museum at Randers, by Andreas Hald); figure for the Monument of Freedom (*Frihedsstøtten*—Fig. 713); the same monument without figures (1798); the monument with figures (1810).

(7) Allegories of the Senses, Humours and Virtues: Reward of Virtue (1781); Reward of Science (1781); Boasting (1783, a gesticulating woman, at whose feet a boy is playing bagpipes, Fig. 714); small groups of Virtues (1783–1784, Modesty, Patience, Justice, Hope, Unity, Prudence, Silence, Love; hard to identify); Help and Assistance (1788); Sight, Hearing, Taste, Smell, and Touch (1788, figures of children); groups of Joy and Sorrow (1781, a happy woman and a woman mourning by an urn on a pedestal, Fig. 715).

(8) Love and pastoral scenes: Spring day and spring night (1781, the figures in pairs, almost nude; of the latter, an obscene variant); pastoral group (1782, on a tall pedestal with lamb and dog); shepherd with a dog (1786); shepherd and shepherdess (1786, the latter sleeping under a tree, the former approaching from behind). At the point of transition to the next category come the groups of gallant lovers with cupids: two groups (on round fluted pedestals) of gallant couples chained in flowers and accompanied by cupids (found with the signature of Andreas Hald, Fig. 716); a couple hand in hand under a tree from which a cupid is discharging an arrow (on specimens hitherto found the signature of Andreas Hald). On a later page a conjecture is advanced as to these groups, which are among the finest made at the factory, but of which no trace, strangely enough, seems to be found in the factory books.

(9) Rank and fashion: Lady at the tea-table (1786, found both in biscuit and in polychrome porcelain); cavalier playing the flute (1786, pendant to the above, both on round ornamented pedestals; found with the signature of Andreas Hald, Fig. 717); hunting group (1786, hunter and huntress); maiden dancing (1790); dancing pair (not apparently entered in the factory books).

(10) Seamen, peasants, citizens and children: "Double boys," that is, groups of two boys (1780, number unknown); pedlar and his wife (1780, two separate figures); market gardener (1780); little girl with fruit (1780); boy with dog or lamb over his shoulder, scent-bottle (1781); poulterer (1781); egg-woman (1781); Danish peasants and women (1783, presumably only one of each); Amager peasants and peasant women (1783, presumably only one of each); seaman (1783); German peasants (1783, presumed to mean one German peasant); hurdygurdy-player with marmot (1783); blacksmith, generally called the *Smedegruppen* (1783, Fig. 718); small groups of smiths (1783, probably meaning one small group of smiths); group of coopers (1783, the well-known group of three figures); Danish sailors (1784, probably meaning one Danish sailor); Dutch sailors (1785, as foregoing); peasant-woman feeding fowls, peasant feeding swine (1786, part of a series, "Zealand peasants feeding their animals"; possibly this includes other items besides these two); gardener and wife (1786, two single figures, found sometimes with the signature of J. J. Smidt, sometimes with that of Andreas Hald); gardener boy and girl with fruit (1786, two single figures); beggar and beggar woman on crutch (1787, two single figures); Faeroese and woman (1787, two single figures); cow with a girl (1788, milking-scene, Fig. 719); woman selling fruit (1788); peasant with a plough (1788); peasant with green garlands (1788); fisherman with net (1788); skipper with herrings (1789); girl churning (1789); girl with watch (1792); girl with doll (1792); girl playing cards (1792); school-children and children playing (1792, number unknown, found with signature of J. J. Smidt); boy with goat (1792); boy with hobby-horse (1792); boy on a stool (1792); watchman (1794); sailor from Holstein (1795); woman from Sylt (1796); gardener children, standing (1796, probably four single figures, Fig. 720); gardener children seated (1796, probably four single figures).

Fig. 716.—Gallant couple accompanied by a cupid. Copenhagen. Kunstindustrimuseum, Copenhagen.

Fig. 717.—Flute-player. Copenhagen, 1786. Dansk Folkemuseum, Copenhagen.

(11) Miners: Miner (1784, leaning on pick, by Luplau); miner with wheelbarrow (1785); miner with winch (1795); miner crushing ore (1785); rock cavern (1787); mine official (1785). Several figures in this category (undoubtedly the work of Luplau) are entered in the factory books, but under

the general denomination of "miners," and cannot therefore be cited separately (Fig. 721).

(12) Military and naval figures: Hussar on horseback (1788); officer, drummer, gunner, sharpshooter, boatswain (all 1791); lifeguard, constable, grenadier, naval officer (all 1792).

Fig. 718.—Blacksmith. Copenhagen, 1783. Kunstindustrimuseum, Copenhagen.

(13) Norwegian peasants: In this well-known series, most of which are after figures from Nordmandsdalen, fifty-six were finished in 1782 (Figs. 722, 723). They are first mentioned in November 1779; the majority were executed in and after 1780. It is hardly conceivable, as has been supposed, that these Norwegian figures alone were to have accompanied the Flora Danica service; that they may have been among those selected for the purpose is another matter. Twenty-one of them are by Luplau, but cannot be distinguished from the rest. Some of the figures have the interlaced monogram of Hans Mehl, others the initials of Andreas Hald. Some of the figures are said to have been originally modelled by Claus Tvede.

(14) Other European folk types: Dutchman and Dutchwoman (1781, two single figures); Spaniard (1788); Crispin (1788); Harlequin (1794); Abelard and Héloïse (1795).

(15) Chinamen and Turks: Figure as a Chinaman with one basket (1780); figure as a Chinaman with two baskets (1780); Turk (1782); Chinese woman (1783); small Chinese groups (1783, number unknown); Turkish woman (1783); Chinaman with a little boy (1784); larger Chinamen (1784, number unknown); Mandarins (1785; the same); Sultan and Sultana (1787; group); Sultan groups with eunuch (1787, Fig. 724; two groups of two figures each); Mufti (1787); small Turks (1789); Grand Vizier (1790); Mahomet (1794); Double Chinese, that is, groups of two figures (1795).

Fig. 719.—Milking scene, "cow with girl." Copenhagen, 1788. Kunstindustrimuseum, Copenhagen.

(16) Animals: *Niegel-Ox* (Nile ox, 1780); dog lying down or "dog to lay on paper" (1780); stag lying down, standing stag, standing dog, wild boar, ducks, geese (all 1783); bear-baiting (1791); boar-baiting (1791); lion lying down or "lion as paperweight" (1791). A bear group was also made by the factory and—as late as 1810—a series of other animals.

As will have been seen, we may happen to find one and the same group or figure signed sometimes by one, sometimes by

another of the modellers of the factory, thus showing that the person concerned acted as *Poussirer* or "repairer" for the piece in question, moulding it or retouching it, and as likely as not it may have been modelled originally by someone else. We cannot therefore properly ascribe to Andreas Hald or J. J. Smidt all specimens bearing their marks, as is often done. Moreover, these marks, as well as a little series of others which cannot be deciphered, are comparatively rare on Copenhagen figures and groups, which in the great majority of cases have no mark but the wavy lines—on figures generally painted vertically on end at the back of the pedestals and in many cases more or less hidden under the overglaze colours of them. Add to this the fact that the factory books contain practically nothing about the works for which the modellers were paid, and it is evident that we must for the time being resign ourselves, and rather than have recourse to conjecture, make do with such slight information as it has been possible to procure up to now.

FIG. 720.—Gardener boy in biscuit. Copenhagen, 1796? Kunstindustrimuseum, Copenhagen.

On one point, however, in connection with Andreas Hald, we cannot refrain from conjecture. That he was one of the most skilful modellers at the factory is evident from the fact that his signature is probably never found on any of its quite inferior works, but is, on the other hand, often seen on some of the best. These are, however, as already pointed out, too widely dissimilar in character all to have been modelled by him. Only a group of lovers which he has left behind in fired clay, signed with his full name and dated 1797 (Fig. 725), can with certainty be regarded as his personal

FIG. 721.—Group of miners. Copenhagen, about 1784–1790. Kunstindustrimuseum, Bergen.

work in the strictest sense. From this group, however, we are tempted to conclude that some other groups mentioned above are also his. We here refer to the gentleman sitting holding the hand of a lady, the two gallant couples chained with flowers and accompanied by cupids, the young couple hand in hand under a tree from which a cupid is shooting an arrow, and the couple dancing. The plastic formula, somewhat stiff yet not without style, which these groups have in common with the terracotta group, and also the fact that they are set, like the latter, on a round fluted base in place of the "grass base" found in most of the other groups of the factory, renders it likely that they are the work of Hald. It is then possible that the cavalier playing the flute and the lady with the dog are also his, these being likewise set on round and ornamented bases and, despite their richer play of line, kept within a severe plastic formula—in contrast, for instance, with the cooper or smith group. They are, at any rate, hardly the work of Luplau, as Karl Madsen supposes. We know his style from the book by Scherer on Fürstenberg, and since the time when Madsen wrote of the porcelain factory, Nyrop has also brought forward a "*Verzeichniss der Gruppen, Figuren, Busten, Vasen p.p., die der Modellmeister Luplau selbst gemacht hat*" * in which the groups here noted as possibly by Hald are *not* mentioned. This same list includes only thirty-nine works, twenty-one of them being the generally mediocre "Norwegian peasants," as the poor result of the many years Luplau worked for the factory; it explains therefore to some extent the dissatisfaction of Müller with this assistant, who, as a clever arcanist and his rival for the honour of having created the Danish porcelain, aroused the jealousy of Müller, becoming increasingly ambitious as time went on without making himself correspondingly useful. As already mentioned, he sought to create for himself a position ranking side by side with that of Müller, in order thus to secure for himself the succession after the latter. By the irony of fate, however, Müller survived him no less than twenty-five years, and only died in 1820, after having remained consultant to the factory until the last.

FIG. 722.—"*Normandsdalsfigur*," peasant of the parish of Wiig in the diocese of Bergen, Norway. Copenhagen, 1780–1782. Kunstindustrimuseum, Bergen.

* List of the groups, figures, busts, vases, etc., made by the Master-modeller Luplau himself.

Old Copenhagen porcelain naturally has most of its admirers in Denmark, and it is therefore the prices ruling in that country that we shall note. That these are so formidable in the case of the Fournier porcelain that, for instance, the little tureen in Fig. 644 fetched 6,000 kroner, and custard-cups and cream-jugs 1,000 to 2,000 kroner, is, after all, not so surprising in view of the great rarity of this porcelain and its considerable historical interest. Strange, on the other hand, and to a great extent also unreasonable, is the enormous increase in price during the last twenty or thirty years of the by no means rare Müller porcelain. Quite apart from the exceptional and exceptionable war prices, such as the 35,000 kroner paid by a Norwegian collector for the large vase with fauns on the handles and a youthful satyr on the lid (the same that was sold for 1,600 kroner at the Simonsen sale in 1896), or 500 kroner as a quite ordinary figure for a common presentation cup which twenty-five years ago would not have cost more than 20 or 25 kroner, prices have since risen—albeit not, as in these exceptional cases, twentyfold or more—at least to eight or ten times those paid at the Simonsen sale, the largest ever held of old Copenhagen porcelain. At the moment, they are roughly as follows (bearing in mind, however, that there is an unmistakable downward trend): whole breakfast-services with first-class painting and in perfect preservation (nothing else is here considered), 4,000 to 5,000 Kr., a pair of casseroles, 2,500–3,000 Kr., an oviform vase with flowers or emblems, 600–800 Kr.; a do. with portrait of Holberg or the like, 1,000–1,200 Kr.; a large vase with portrait and applied flowers, 4,000–5,000 Kr.; a jardinière with handles in the shape of lions or women, 1,200–1,500 Kr.; a punch-bowl with the battle of the Roads, about 4,000 Kr.; another with a lemon on the lid and polychrome flowers, 600–700 Kr.; pastille-burners with dolphin feet (in pairs), about 2,000 Kr.; a plate filled with modelled and painted flowers, 800–1,200 Kr. (according to preservation; unpainted cheaper); an inkstand with candlestick, about 600 Kr., a pair of square flower-pots with goats' heads at the corners and polychrome painting, 2,000–3,000 Kr.; a pair of oblong, rectangular jardinières with polychrome flowers, about 600–800 Kr.; a pair of flower-pots with foot and fluting in

FIG. 723.—"*Normandsdals-figur*," peasant woman of the parish of Stordal in the diocese of Trondhjem, Norway. Copenhagen, about 1780–1782. Kunstindustrimuseum, Bergen.

FIG. 724.—Sultan and eunuch. After Le Hay et Ferriol: *Recueil d'estampes représentant différentes nations du Levant*, 1714. Copenhagen, 1787. Kunstindustrimuseum, Copenhagen.

FIG. 725.—Group of lovers in fired clay, signed *A. Hald 1797*. Dansk Folkemusuem, Copenhagen.

bleu-de-roi, 1,500–2,000 Kr.; a mug with polychrome flowers and silver lid, 600–1,000 Kr.; coffee-pots, 250–400 Kr.; presentation cups, 150–250 Kr.; boxes, 400–600 Kr. Porcelain painted in purple is cheaper, blue-and-white cheaper still, except in the case of special pieces, such as the handsome "ice-bells" with dishes, which must be valued at 600–800 Kr., or tureens and pie-dishes with a cupid on the lid (250–400 Kr.).

Prices for figures and groups have risen more or less in the same degree. The larger single figures range from 800 to 1,200 kroner, smaller ones from 400 to 800, the smallest from 200 to 400. Large groups such as the "Ovidian" are valued at about 4,000 kroner, subjects of gallantry about 2,500, the smith and cooper groups about 2,000 each. It should be noted, however, that with Copenhagen as with all other porcelain figures, the value is so decisively affected not only by the state of preservation, but also by their appearance of having been coloured earlier or later, that it would be misleading rather than helpful in this respect to mention further probable prices.

As regards forgeries of old Copenhagen porcelain, or abuse of the wave mark, even ten years ago hardly any such were known beyond a couple of polychrome pastoral figures after a Meissen model in the Sèvres Museum, which Samson had taken it into his head to supply with the Copenhagen mark, and some copies—likewise by Samson—of the round baskets filled with flowers

belonging to the Flora Danica service. Since that time, however, the author of this work has exposed (in "*Tilskueren*," June 1912) a swindle carried on by a so-called "restorer" in Dresden with "Danish" boxes which are really half Danish, inasmuch as

Fig. 725A.—Two boxes of old Copenhagen porcelain with modern painting and new lids.

he actually did at one time buy up in Copenhagen the undecorated under parts (with the wave mark inside on the bottom); the lids, however, were afterwards added in Saxon porcelain, as also the entire decoration, evidently designed to conceal the fact that the porcelain of the lids is of a tone which does not harmonise with that of the under parts. In course of time, several of these boxes have been captured for the collection of forgeries at the Danish Kunstindustrimuseum; they still, however, crop up from time to time, and we have here, by way of warning, reproduced a couple of the types most frequently met with (Fig. 725A).

Note.—The dates to Figs 700–725 denote the years in which the original models were executed (compare p. 444).

XVIII. SWEDEN

MARIEBERG

We have already mentioned (Vol. I., p. 479) that the original intention of *Ehrenreich*, when applying to the Swedish government for a privilege in 1758, was the production, not of the faïence that was to make famous the name of Marieberg, but of true porcelain. In his petition, he boasts, after the cheap-jack fashion of arcanists generally, of all he could do in that direction, enumerating the production of (1) "The very best and most beautiful kind of all true porcelains, which for whiteness, transparency and durability doth entirely resemble, nay, even excel, the antient Japanese porcelain." (2) "Transparent true porcelain in the manner of Meissen and Vincennes," (3) "All kinds of transparent and opaque porcelains after the Chinese manner." (4) "Semi-transparent true porcelain with the most beautiful glaze." (5) "White non-transparent true porcelain with an exceeding brilliant glaze," and so forth. And when, in the same or the following year, the Marieberg property at Kungsholmen, Stockholm, was purchased from Baron C. F. Scheffer, this was done, as is expressly stated, "for the establishment of a true porcelain factory." It was only when the factory premises had been burned down shortly after their erection, and again rebuilt, that Ehrenreich, after some further attempts at producing true porcelain, decided for the future only to manufacture faïence. Of his experiments with porcelain there is, strangely enough, only one specimen hitherto known. It is a baroque bowl, half shell-shaped, half leaf-shaped, in the Stockholm Nationalmuseum (Fig. 726), in a heavy, crazed, plain white porcelain, the paste of which differs from that of all later Marieberg porcelain. It is marked after the manner of the Ehrenreich faïence with three crowns, but without the addition of the well-known monogram MB; the customary E, on the other hand, is not lacking. True, this last has over it an acute accent which is otherwise unknown, but in the handwriting the letter corresponds with the usual signature of Ehrenreich, while the style of the specimen itself answers well enough to that of the baroque white faïence in plastic forms which was a speciality of the factory in his time. Stråle, who was not acquainted with this fine piece, expressed the opinion that all the experiments of Ehrenreich with porcelain were probably lost when the factory was burned down in 1759. It would be strange, however, if this were the only piece spared. Further information in this direction may perhaps be obtained when the Swedish experts mentioned in Vol. I. (p. 478) as appointed to compile a new monograph on the Rörstrand factory begin to look about them, as in so doing they will have to devote some attention to the Marieberg factory.

Among the many questions which await them, one of the most difficult will be in connection with some unmarked, plastically shaped and unpainted pieces in a soft porcelain, one in the National-museum at Stockholm and several in the Rörstrand Museum; in the latter place, for instance, are a pair of pastille-burners and a pair of candlesticks, the former with flowers freely modelled and applied on the body and with a goat at the foot, the others having a cat and a dog respectively at the foot of a stand in the shape of a tree-trunk, with flower-decorated sockets for the candles. Strâle has included these specimens in the Rörstrand Museum among the samples of the soft porcelain produced at Marieberg under the successor of Ehrenreich, *Pierre Berthevin* (1766–1769). Since then, there has been a tendency to regard them as French models brought by Berthevin from Mennecy, where he was working before he came to Sweden. However this may be, it is to Mennecy we must look for the originals of the custard-cups which constitute the bulk of the output of porcelain at Marieberg, which, by the way, was by no means great. For we find in many places, including the Rörstrand Museum, which also contains the remains of the Marieberg collection of models, custard-cups painted in colours (Fig. 727), which could hardly be distinguished from those of Marieberg were it not that they are marked with the letters DV, interpreted by some as "*Duc de Villeroy*," by others "*de Villeroy*," but which are in all circumstances the surest mark of Mennecy.

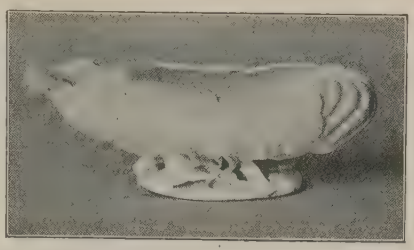

Fig. 726.—Bowl of heavy, crazed, plain white porcelain. Period of Ehrenreich, Marieberg. Nationalmuseum, Stockholm.

Fig. 727.—Custard-cup of soft paste porcelain with flowers painted in colours. Mennecy, about 1760. Rörstrand Museum.

The derivation of Marieberg porcelain under Berthevin is thus clear enough; the same cannot be said, however, for its further development. The results of Swedish research in this field up to now are confined to some chapters in the book on the factory by Stråle, and these have not sufficed to clear up a series of questions presented by this porcelain to anyone who has gone deeply into the subject and quickly

found, as indeed Stråle saw long ago, that it falls into several groups.

A group apart, and evidently the oldest, is formed by a series of pieces, custard-cups (Fig. 728), miniature vases with dolphin handles (Fig. 729), and small modelled figures (Fig. 730), all in a highly translucent, greenish-yellow, often faulty paste, which is unquestionably an artificial or soft porcelain. It is significant that these specimens are nearly always marked with an incised monogram, MB, which Stråle, curiously enough, interprets "Marieberg-Berthevin," though it should doubtless, like the faïence mark, be read merely as "Marie Berg." For the monogram is found in colour (instead of incised, as on the greenish-yellow porcelain), though not so often, on another porcelain, a chalky white, which can still hardly be called quite a true porcelain, and again—even more rarely—on a third, thinly glazed, undoubtedly true hard porcelain, which must be the last and final type of the Marieberg series, since it cannot for various reasons be ascribed to the period of Berthevin, but must be the work of his successor, Henrik Sten.

Fig. 728.—Custard-cup of soft paste porcelain with flowers painted in colours. Marieberg, 1766–1769. Axel Rundquist Collection.

Fig. 729.—Two miniature vases with dolphin handles, of soft paste porcelain. Marieberg, 1766–1769. Nationalmuseum, Stockholm.

As was apparent from Vol. I. (p. 480), the directorate of Henrik Sten (1769–1788) was a period of decline for the Marieberg faïence, but one of advance for the production at the factory both of English earthenware and of true porcelain. In the more developed porcelain which followed on the greenish-yellow type, there are transition forms which, technically speaking, belong neither to the second nor to the third of the classes just mentioned, but approach more nearly, now to the one, now to the other. Consequently, there can hardly be any doubt that the second and third classes represent two periods in the life of the factory which followed in rapid succession, and since it is known

that several Frenchmen were called in one after another to work at the factory, it would seem reasonable to suppose that the technical advances came, as it were, of themselves with the arrival of the workmen in question. One was the modeller *Fleurot*, called in in 1770, another the moulder, *Huret*, who came the year after, a third, *Jacques* or *Jacob Dortie* or *Dortu*, who was first paid his wages in September, 1777. Stråle believed the work of the modeller Fleurot could be recognised in a small number of pieces which are marked with an F in addition to the crowns and MB. As, however, this mark is found not only on modelled pieces, but also on some custard-cups (in the collection of Generalkonsul Jahnsson and in the Nationalmuseum), other specimens of which (likewise in the Nationalmuseum, and also in the collections of Rådman Rundquist and Överhofstallmäster Platen) have an S in place of the F, there is hardly any reason to attach more significance to this letter than to the L, O, E, etc., found on other pieces of porcelain, as on many pieces of the Marieberg faïence. In other words, we know as yet nothing regarding the relation of Fleurot to the development of Marieberg porcelain. Nor, again, do we know anything certain as to Huret in this respect. But since it is expressly stated in old documents of the factory that "he occasioned the flint porcelain," that is, earthenware of the English type, it is hardly likely that he specially concerned himself with porcelain proper. On the other hand, it is known that Henrik Sten was himself engaged on research in quest of true hard porcelain, for it is said of him that he "began to experiment with this on his own account," and it is not impossible that he should have the credit for the second of the classes named, with the chalky white, irregular surface. The last stage of development, however, to a more ordinary porcelain similar to those of other European countries (albeit never quite the same as any of these) was

Fig. 730.—Two miniature figures of soft paste porcelain. Marieberg, 1766–1769. Nationalmuseum, Stockholm.

Fig. 731.—Cup of semi-porcelain, decorated in gold and black. Marieberg, 1781 (dated). Nationalmuseum, Stockholm.

doubtless attained at Marieberg by the Frenchman whom Strale calls Jacques Dortie, but who is identical with Jacob Dortu, who assisted F. Müller, of Frankenthal, in founding the factory at Nyon, and himself afterwards set up a factory at Carouge, near

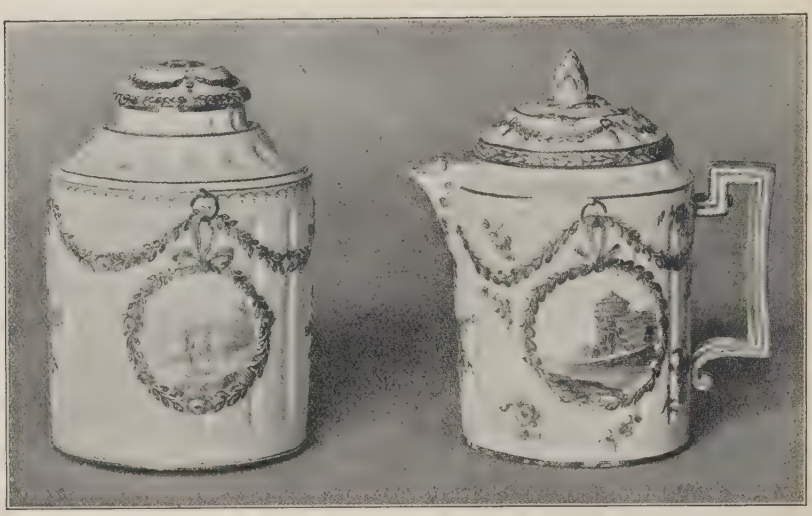

Fig. 732.—Tea-caddy of semi-porcelain with landscapes painted in purple and wreaths and festoons in red and green.—Coffee-pot, similar, but painted in purple and gold. Marieberg, 1781 (dated). Nationalmuseum, Stockholm.

Geneva; for shortly after his engagement in 1777, the state of affairs at the factory is thus described: "old Franzén (see Vol. I., pp. 481 and 490) attends to the faïence, Sten to the 'flint porcelain,' and Dortie the true porcelain."

Dortu only worked at the factory in 1777 and 1778. To this short period must be ascribed the porcelain of the third class, which, though not quite like ordinary European porcelain of the period, is nevertheless far nearer to it than the second class, and is unquestionably a true hard porcelain. Dortu seems to have taken the secret of this true porcelain away with him when he left, otherwise, if the factory had gone on producing true porcelain until towards 1782, when it was transferred to Rörstrand, or even right on to 1788, when it closed down, that porcelain could not have been such a rarity as it is now. Moreover, it can in all probability be proved that it was only produced under Dortu in 1777 and 1778, or, at any rate, that it was superseded soon after his departure by the second variety, a semi-porcelain; for, though one may have seen a multitude of specimens of Marieberg porcelain without ever having met with a dated piece, there are nevertheless some few dated specimens which can serve as witnesses in this connection, as, for instance, in the collection of Konsul Wicander and in the Nationalmuseum, Stockholm, some cups decorated in gold and black with festoons and the arms of the family of Baron Liljen-

crants (Fig. 731); in the Nationalmuseum also a tea-caddy with medallion landscapes in a rich purple and with festoons in red and gold, as also a coffee-pot (Fig. 732), likewise with landscapes in medallions painted in purple and gold. Though these specimens

FIG. 733.—Tray of hard porcelain with landscape in purple monochrome. Marieberg, 1777–1778. Rörstrand Museum.

FIG. 734.—Tray of hard porcelain with green edge and flowers painted in colours. Marieberg, 1777–1778. Nationalmuseum, Stockholm.

FIG. 735.—Basket of hard porcelain, with modelled and coloured flowers. Marieberg, 1777–1778. Jean Jahnsson Collection, Stockholm.

have nothing to do with one another in other ways, they were, according to a date accompanying their mark, all executed in 1781. This is important as evidence; for since they all, technically speaking, belong to the second class, they establish beyond question that Marieberg fell back upon this more imperfect type after Dortu had left.

The porcelain of Marieberg of the period of Berthevin and Henrik Sten, following on the experimental work of Ehrenreich, of which, as mentioned above, only one specimen has hitherto been identified, can thus be arranged in the following presumable chronological order:

Under Berthevin (1766–1769), Class 1 (the greenish-yellow soft porcelain after Mennecy models).

Under Henrik Sten (1759–1788), Class 2 (the chalky white semi-porcelain), which was produced right up to the last, only superseded for a brief period, in 1777–1778, by Class 3 (the true hard porcelain), which was introduced by Jacob Dortu, and the secret of which he probably took with him on leaving the factory.

Thus explained, it is no longer difficult, as it was before, to understand the relative quantities in which the three classes have been preserved to the present day. For in view of the fact that the factory was producing the soft porcelain for at least three years, but the semi-porcelain presumably for nearly eighteen years (1769–1777 and 1778–1788), and the true porcelain for two years only, it is

FIG. 736.—*Tête-à-tête* of hard porcelain. On the cups, landscapes in purple monochrome; the remainder painted in colours. Marieberg, 1777–1778. Hjalmar Wicander Collection, Stockholm.

not surprising that the last-named should be the rarest, the soft paste less rare and the semi-porcelain by far the most common.

As far as our experience goes, there are no custard-cups among the true porcelain of Marieberg. From this one might be tempted to believe that the factory disdained to waste this material on trifles. Against this, however, we have the fact that the true porcelain is used to no small extent in the *putti* and little statuettes of figures from everyday life which were another of the specialities of Marieberg. It seems more likely that some difficulty was found in producing the genuine porcelain with the thin walls required for custard-cups, and that it was therefore used preferably for solid statuettes, or for larger single articles with heavy body which could not be executed in soft paste or even semi-porcelain. Examples of such pieces are extremely rare; there is a tray in the Rörstrand Museum with a landscape in purple monochrome (Fig. 733), and another (Fig. 734)

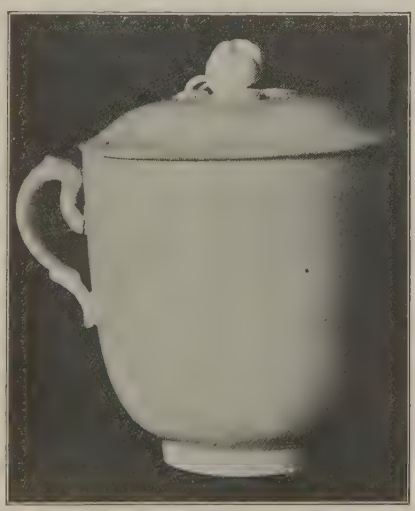

FIG. 737.—Undecorated cup of semi-porcelain. Marieberg, 1769–1788. Josef Sachs Collection, Stockholm.

with green edge and polychrome flowers in the Nationalmuseum, Stockholm; there are also some perforated baskets with modelled and painted flowers (Fig. 735, in the collections of Generalkonsul Jahnsson and Konsul Wicander), as also some inkstands and *tête-à-tête* sets (Fig. 736) with flowers or a torch and a quiver

Fig. 738.—Custard-cups of semi-porcelain, painted with flowers in colours. Marieberg, 1769–1788. Josef Sachs Collection, Stockholm.

on the pedestal (in the same collections; in the Nationalmuseum a pedestal without the accompanying pieces). These pieces, though representing the culmination of the art of the factory, and likewise the utmost effort of its technique, are probably for the most part marked—a circumstance which again suggests that true porcelain was only a temporary feature in the production of the factory under Dortu and never an organised part of its regular output.

More of a regular manufacture was undoubtedly the less perfect porcelain of Marieberg, the far more widely distributed semi-porcelain, though even this, throughout the comparatively lengthy period of its manufacture, never seems to have been subjected to proper registration and marking to correspond. We find it marked in many different ways, but as a rule with three small crowns. With or without the addition of a monogram MB, and often a little fleur-de-lys from the arms of the House of Vasa, these crowns are to be regarded as the true factory mark of Marieberg porcelain. But the crowns are sometimes decoratively drawn, sometimes merely indicated by four little strokes, at times even replaced by three little dots in underglaze blue, though these last may also be found together with the crowns proper. The mark occurs most often, it would seem, in red over the glaze, though hardly much less frequently in underglaze blue; it has been found once in black, another time in gold, a third time in brown, and several times in green. No method can be discerned in this confusion beyond the fact that the colour employed often corresponds to that chiefly used in the decoration of the article concerned. A cup and saucer in the Nationalmuseum with a crowned coat of arms in purple have only F in gold; some few specimens (custard-

cups of various sorts, some in the Nationalmuseum, some belonging to Konsul Wicander, and a statuette of a drummer in the collection of Direktor Sachs), have only a cursive *M* in black or red; a cupid as gardener, sold at auction in Stockholm in 1919, had *MW* incised. Several peculiar and inexplicable marks might be

FIG. 739.—Custard-cups of semi-porcelain, painted in monochrome, respectively red, blue and violet. Marieberg, 1769–1788. Josef Sachs Collection, Stockholm.

mentioned, if it were not quite as important to point out that the semi-porcelain of Marieberg also includes many pieces totally devoid of mark, among them both statuettes and custard-cups, as well as a few somewhat larger objects. On the other hand, it would seem that only one specimen has ever been seen with the full signature of the artist, namely, a tray of true porcelain signed *Schirmer*, mentioned by Stråle in a note to p. 149 of his book, but without further description of its appearance.

FIG. 740. Cream-jug of semi-porcelain with flowers painted in colours and reliefs picked out in purple. Marieberg, 1769–1788. Nationalmuseum, Stockholm.

Even without any mark, however, the semi-porcelain of Marieberg is, even more than the genuine, distinguishable from all other ware. It is, as we have repeatedly remarked, a porcelain of a peculiar limy character, white as chalk, like faïence in its unevenness of surface, slightly and irregularly transparent, in convex pieces often deviating from the circular, though projecting vertical seams in such specimens (custard-cups, for instance) show clearly that they were moulded. Stråle states, and investigations made by the Marquis de Grollier also show, that this material is not a soft porcelain, but "une véritable pâte dure" ("à l'aspect d'une faïence," adds Grollier). To its peculiarities,

which are, of course, best observed in the—very rare—entirely undecorated thin-walled pieces (a cylindrical cup in the collection of Direktor Sachs; Fig. 737) may be added, besides those already noted, that it is light in weight, lightly fired and therefore without resonance, and further, often crackled (which quite hard and genuine porcelain, of course, never is). The last-named qualities give it a more than ordinarily fragile appearance. A result of this again is that one involuntarily handles it with great care, its comparative rarity and costliness being a further incentive in the same direction. Swedish collectors have very naturally regarded it with tender affection, and are jealously anxious to keep as much of it as possible for their own country, though it is, perhaps, more than any other porcelain, sufficiently represented by a small number of specimens. For more detailed study of Marieberg porcelain, however, private collections are of great importance, such as that of Direktor J. Sachs, which is strongest in custard-cups, or that of Överhofstallmäster C. G. Platen, especially rich in statuettes, those of Generalkonsul Jahnsson and Konsul Wicander being more generally comprehensive; for though the variety of statuettes from Marieberg is not nearly so great as in the case of the larger factories, its repertory of forms generally being indeed surprisingly small, it has nevertheless exceptions and unique pieces

FIG. 741.—Coffee-pot of semi-porcelain with landscape medallions in iron-red. Marieberg, 1769–1788. Nationalmuseum, Stockholm.

FIG. 742.—Covered bowl of semi-porcelain with landscape medallions in copper-green. Marieburg, 1769–1788. Nationalmuseum, Stockholm.

to show which are quite as likely to be met with in the large private collections as in the Nationalmuseum or other public collections, where the principal object is always to secure representative types. Such unique and exceptional pieces are, for instance, among the custard-cups of Direktor Sachs, a specimen with an otherwise unknown basket-work border along the edge and on the lid, as also another with fine fluting, which, in contrast to all others, is decorated with a tulip (and other large flowers) in yellow, red and black, and on which the green leaves, likewise contrary to rule, are outlined in black. The last-mentioned specimen, unparalleled as it is in its entire inartistic character, must, one would think, have been decorated outside the factory by some amateur *Hausmaler* or other. But even inside the factory, the artists occasionally deviated from the regular palette. Polychrome flowers are probably the most common form of decoration on the Marieberg custard-cups (Fig. 738), but it is by no means rare to find them with flowers painted in a single colour (Fig. 739), as, for instance, the full purple which must be called the most typical colour of the factory; so also a strong bluish-green, a pure blue, and a blue with a tendency to fire black. Black itself is found, on cylindrical cups from Marieberg, often in combination with gold and used for festoons of foliage and initials. A custard-cup in the collection of Generalkonsul Jahnsson, however, shows it, as an exception, *en camaïeu*, without the gold, and in the form of scattered flowers in the usual style of the factory. The decoration of Swedish porcelain often consists merely of a gilt line round the edge and other slight picking out in gold, as, for example, of a berry-shaped knob to the lid, and the leaves in relief which in several cases surround the upper part of the custard-cups. Exceptionally, we may find, for instance, on a cream-jug (Fig. 740) with polychrome flowers, similar leaves in relief picked out with purple. The factory does not seem to have concerned itself with landscapes in natural colours; where landscapes are found on its porcelain, they are small, enclosed

Fig. 743.—Figure from the Italian comedy. Unpainted. Marieberg. C. G. Platen Collection, Stockholm.

Fig. 744. Juno. Unpainted. Marieberg. In private possession in Sweden.

in panels, in quatrefoil compartments or in medallions below festoons in relief, and painted in iron-red (Fig. 741), reddish-

Fig. 745.—Three unpainted figures. Marieberg. C. G. Platen Collection, Stockholm.

purple or copper-green. The most lavish example of landscape painting in the last-named beautiful colour is perhaps a large covered porringer in the Nationalmuseum at Stockholm (Fig. 742),

Fig. 746.—Three figures, the first painted in colours, the others unpainted. Marieberg. C. G. Platen Collection, Stockholm.

on which the landscapes are painted in four quatrefoil-shaped medallions reserved on a ground of basketwork in relief.

The painted porcelain of Marieberg, almost invariably finely and tastefully executed, if sometimes rather finicking, is beyond question greatly superior to its plastic productions. The repertory of statuettes of the factory, which, apart from some figures of characters from the Italian masked comedy (Fig. 743) and some few mythological figures (Juno with the peacock, Fig. 744), a Cupid, the same as Hercules with Omphale), consists chiefly of figures from daily life, occupied or unoccupied, on quite a small scale (Figs. 745, 746) such as a vintager, a poultry-maid, a poultry-lad, a bagpiper, a flute-player, a guitar-player, a fiddler, a dancing boy and girl, a girl with a bird, a baker boy, a cavalier, a fashionable lady, a lady dancing, a gentleman, hat in hand, another with hands behind his back, a hunter, a sailor, a girl with a kerchief over her head, another with kerchief over her arm, a series of figures of children, etc., is of little interest apart from a gracefulness of pose within lines which are quiet, but on the other hand somewhat lacking in life. An exception is found in one of the few groups (Fig. 747) which we find in addition to the single figures of the factory, representing a shepherd trying to kiss a shepherdess, while behind them a dog is biting the dress of another shepherdess. In this group, but in this one alone (several specimens are known; a particularly fine one was recently acquired by Generalkonsul Jahnsson), there is more life than in the statuettes of Marieberg generally, but, at the same time, less plastic feeling than usual. When the figures of Marieberg are executed in soft paste or semi-porcelain, the material may at times lend them a certain charm; if, on the other hand, they are in the true hard porcelain of the factory, which has no charm beyond say that of Meissen, they fail completely, with their almost invariably faulty execution in the mould, in comparison with the Saxon figures. They are for the most part unpainted, but are not infrequently found with a polychrome decoration, generally restricted, it is true, to a dotting of the dresses with spots of different colours. Nevertheless, though unassuming and undecorative, even in polychrome, these figures find collectors in Sweden willing to make sacrifices to obtain them. According to recent information kindly furnished by Direktor C. U. Palm (Bukowski), their price during the last few years ranges

FIG. 747.—Shepherd and shepherdess. Group painted in colours. Jean Jahnsson Collection, Stockholm.

between 200 and 400 kroner. By way of comparison, it may be noted that at the Boman sale in 1888 the great majority sold for between 20 and 40 kroner apiece, only a very few reaching a figure of over 100. Altogether, there has been an uninterrupted and ultimately enormous rise in the price of Marieberg porcelain during the past thirty years.

XIX. RUSSIA

Filled with the desire of creating national industries for his country, Peter the Great endeavoured, even at that early period, to establish ceramic factories in Russia, with which end in view he not only sent Russians travelling abroad, but also called in foreign "arcanists." In 1717, for instance, one of the confidential emissaries of the Czar, while in Amsterdam, entered into a contract with an Italian, Carlo Antonio Bonaveri, who undertook to teach four Russians in less than a year; at the same time, the Russian Ambassador in Berlin persuaded *Peter Eggebrecht* (see Vol. I., p. 380) to leave Dresden and set up a factory in St. Petersburg. Eggebrecht arrived there in 1718, but since he is known to have been in Dresden again three years later, and died there in 1738, whereas nothing is known as to his activities in Russia, we may take it that they were more or less without result. Anyhow, it was twenty-five years before the first porcelain was produced in St. Petersburg.

Associated with its first production is the oft-encountered name of *Christoph Conrad Hunger*. Trained at Meissen, thereafter working at Venice and Vienna, and afterwards returning for a time to Meissen, this wandering arcanist landed in Stockholm (at Rörstrand) in 1729. Ever unreliable, however, and ever unfortunate, he was dismissed from here again in 1733. In 1737 he petitioned Christian VI. of Denmark, offering to establish in Copenhagen a "manufactory of transparent porcelain as good as that of Saxony." The offer was not accepted. In 1741 he was again in Stockholm, where he tried to obtain a privilege for the manufacture of porcelain, but had to content himself with a permit to make sugar-moulds and pharmacy-jars of a red-fired clay. He gave up this occupation in 1743–1744, when the Russian Baron N. A. Korff came to the Swedish capital on a diplomatic mission for the Empress Elizabeth, a contract being then drawn up between the Baron and himself whereby he was to go to St. Petersburg and there set up a factory for faïence and porcelain. He demanded 1,000 specie dollars for payment of his debts, a free passage, and a salary of 1,000 roubles a year, with the title of "Director of the Porcelain Factory of Her Imperial Majesty."

In St. Petersburg, as elsewhere, Hunger failed to come up to the expectations which he evidently contrived to arouse on every occasion, only to disappoint them soon after. It was not long before he was here again suspected of being something of a swindler, who needed to be kept under close observation. To this end, a former Director of Mines, *Dimitri Vinogradov*, was appointed, and soon began to play a leading part in the history of the factory, albeit only for a short time. Under his supervision, the imperial

factory was erected on the site it still occupies by the Neva, then ten versts away from the city of St. Petersburg.

In 1745, Hunger was still making unsuccessful attempts to produce porcelain. In 1746 a very imperfect little cup saw the

FIG. 748.—Snuff-boxes, partly in the form of letters. St. Petersburg, about 1750–1760.

light of day. In 1748 it was found that six misshapen cups were all he had achieved up to date. Shortly afterwards he was dismissed, having by that time cost the Russian government close on 15,000 roubles.

Vinogradov now continued the experiments on his own account, and succeeded before long in producing small pieces of porcelain of quite good quality. He was given to drinking, however, and in 1751 it was found necessary to remove him from his post as head of the factory, his place being filled by the Director of the Russian Mint, *Johann Schlatter*. Vinogradov afterwards returned for a short time, but died in 1758. The technical management of the factory was then for a brief period in the hands of an ordinary workman named *Nikita Voïnov*, but later an arcanist from Saxony, *Johann Gottfried Müller*, was appointed.

The production of the factory during this first unsettled period under Elizabeth and Peter III. was mainly in the style of Meissen. Until 1753 it was mostly small articles, cups and saucers, jugs and especially snuff-boxes, which were used as presents from the Court, and frequently made in the shape of an envelope with a red

seal and the name of the recipient (Fig. 748). Larger pieces and whole services were not produced until a large kiln had been erected. Statuettes, on the other hand, are mentioned as early as 1752. What are said to be the first figures from the factory are

Fig. 749.—Cup and saucers with "gold Chinamen." Part of a large breakfast-service. St. Petersburg, about 1760. Sèvres Museum.

a dog which, characteristically enough, resembles a "dog of Fo" rather than a live animal, and a cow which is unspeakably childish in execution. Both these are—or were—preserved at the Winter Palace. There also one could see, before the Revolution, the first representations of the human figure produced by the factory, some statuettes of Oriental racial types. As regards the useful porcelain of the first period, it was at first decorated only in monochrome in purple or green with the addition of gold, or exclusively in black, or with "gold Chinamen" in the Meissen style (as on a large breakfast-service in the Sèvres Museum, Figs. 749, 750). Meissen was indeed the model of the factory throughout the whole of this period. Accordingly, its stock of subjects was also soon extended to embrace scenes from daily life, landscapes and animals, while at the same time the colours on its palette were increased.

Fig. 750. Plate with "gold Chinese figures." St. Petersburg, about 1760.

A new period set in with the accession to the throne of Catherine II. in 1762, or rather with a visit she paid to the factory in 1763, which led to a comprehensive change of staff there, and shortly after to a marked alteration in taste. A lieutenant of horse guards, *Alexander Tchepotiev*, was appointed head of the factory, with a Viennese

named *Joseph Regensburg* as arcanist, and *Karlovsky*, from Meissen, as master-modeller. A clever modeller was later obtained in the person of a Frenchman, J.-S. Rachette. About 1780, most of the staff of the factory were Russians, which, however, did not prevent

FIG. 751.—Statuettes of Russian folk-types. Painted in colours. St. Petersburg, about 1770–1790.

its taste from having in the meantime shifted completely from the Meissen style to the French, and becoming very nearly identical with that of Sèvres. There was, however, this great difference between the factory at Sèvres and that of St. Petersburg, that the latter had commercial aims apart from those of a purely artistic character. This is plainly apparent in many of the articles intended for sale, especially services, emanating from the Russian factory, such being often of a mediocre, yellowish or greyish porcelain, in contrast to the more or less unique and more artistically executed pieces in which both paste and technique are as a rule of high rank.

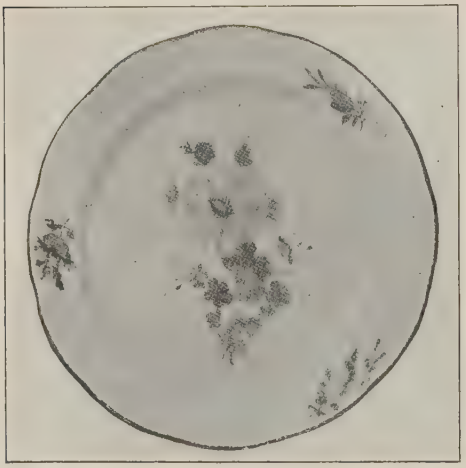

FIG. 752.—Plate with flowers painted in colours. St. Petersburg, about 1780–1790.

For the rest, the porcelain of Catherine II. is, strictly speaking, only recognisable as Russian in cases where it is decorated with a portrait of the Empress, or an allegory of her person, or pictures from Russian towns and events of her time, also, of course, where it reproduces in plastic form Russian folk- or street-types (Fig. 751). When decorated with polychrome flowers, these are, strangely enough, often suggestive of the early and rather poor specimens painted at the Royal Factory at Copenhagen (Fig. 752); unmarked Russian plates with such decoration may, however, be

distinguished from Copenhagen porcelain in being edged with brown, which polychrome Copenhagen plates probably never were. Otherwise, Russian porcelain of the factory of Catherine II. generally follows as closely as it could the neo-classical style

FIG. 753.—Breakfast-service; gold festoons on a violet ground and pink roses on gold friezes. St. Petersburg, about 1780–1790. Nationalmuseum, Stockholm.

of Sèvres. A good example of this in its often considerably impoverished Russian form is a breakfast-service in the National-museum at Stockholm (Fig. 753), with a handsome mother-of-pearl-violet ground with festoons in gold, but also with crudely painted roses in gilt friezes. Towards the close of the century, there was a further imitation of Sèvres at St. Petersburg, in that labour was spent on the production of colossal pieces and services of huge extent. One of the last-named, executed in 1784, was, from its decoration, known as *Les Arabesques* (Fig. 754). It was designed for sixty persons, consisted of nearly 1,000 pieces, and cost 25,000 roubles. A table decoration went with this service, consisting of six allegorical groups as well as a centre-piece, which was a statue of the Empress on a pedestal flanked by "Justice" and "Charity." Another service, called the "Cabinet Service" (Fig. 755), was decorated with wild flowers and views of Italy. A third comprised a table decoration with subjects from frescoes at Herculaneum. Altogether, plastic decoration played a great part in the output of the factory under Catherine II. The production

FIG. 754.—Part of the service called *Les Arabesques*. St. Petersburg, 1784.

in her time also included independent plastic pieces, figures or groups in the antique style or that of Falconet and Clodion, as well as many busts and portrait reliefs, the best of which are attributed to Rachette. It is hardly necessary to add that here, as everywhere

FIG. 755.—Part of the "Cabinet service." St. Petersburg, about 1785.

else, coloured porcelain was towards the close of the century superseded by biscuit, for all classes of figure-modelling (Fig. 756).

The accession of Paul I. (1796–1801), who was keenly interested in the factory, brings us to the Empire period, the style of which was no more compatible with the true nature of porcelain at St. Petersburg than it was elsewhere. Here also, at the beginning of the nineteenth century, it became the fashion to use the noble material as a mere ground for the painting of naturalistic pictures, and indeed to conceal it with colours and gold instead of fusing into it a really decorative painting. If under Catherine II. the factory had had but little national style, the last vestiges of it were effaced under Paul I. and his successor, Alexander I. The latter, from whose time (1801–1825) there are in the British Museum pieces of a service he presented to his sister, the Queen of Württemberg, engaged a whole host of French artists and craftsmen, among them the famous battle-painter *Swebach*, who, though only working at the factory for two years, nevertheless gave to its figure-decorated porcelain (Fig. 758) a French Empire character which lasted for a long while.

Russian imperial porcelain of the eighteenth century, though it has never been highly prized in the art market of western Europe,

must apparently have had many admirers in its native land, since according to Russian authorities it is counterfeited like everything else, its old marks also being imitated.

With regard to these last, the following points should be noted:

Under the Empress Elizabeth and Peter III., the imperial Russian eagle was the mark of the imperial factory. From the time of Catherine II. inclusive, the mark was the monogram of the reigning sovereign. White ware of one period, however, was often decorated in a subsequent one, so that an underglaze mark does not always denote that the object in question was decorated in that particular reign, whereas the mark of a sovereign applied over the glaze is, as a rule, sure evidence that the decoration of the specimen—always supposing the specimen itself to be genuine—belongs to the period of the sovereign indicated. The imperial eagle of the time of Elizabeth and Peter III. is either impressed in the paste or painted over the glaze in black or gold. The cipher of Catherine II., *E* (E-katerina), without a crown, is as a rule painted in underglaze blue, sometimes in gold. The letters *П.К*, accompanied by the inscription *ПРЙЛВОР* on plates, dishes, etc., denote that the pieces in question are parts of services executed for the imperial household. In addition to the mark of the sovereign, we find occasionally a star, or an imitation of the Sèvres mark. The explanation of the latter is, that the specimen in question was copied from a model from the French

Fig. 756.—*Rachette:* Diana and Endymion. Group in biscuit. St. Petersburg, about 1790.

Fig. 757.—Coffee-pot. St. Petersburg, about 1785. Schlossmuseum, Berlin.

factory. From the reign of Paul I. inclusive, the mark of the sovereign appears with a crown, generally in underglaze blue. It was not until 1836, however, in the reign of Nicholas I., that

FIG. 758.—Vases, etc., with paintings by Swebach. St. Petersburg, about 1815.

an order was issued to mark everything without exception with this mark.

The imperial porcelain factory at St. Petersburg was by no means the only one in Russia in the eighteenth century; on the accession of Catherine II. there were, it is said, already twelve Russian faïence- and porcelain-factories, of which seven were for porcelain alone. And the number rapidly increased: by the close

of the century to nearly twenty, in 1813–1814 to thirty-one, in 1817 to forty-five. Of these numerous factories, a large proportion were situate in *Gschely*, a district rich in kaolin, comprising large parts of the governments of Moscow and Vladimir. It was from here that the imperial factory obtained its porcelain earth, and here—in the town of Verbilki—lay the largest but one of the Russian porcelain factories in the eighteenth century, founded by an Englishman named *Gardner* in 1758; about 1780 it was moved, it would seem, to Tver, near Moscow, or at any rate set up a branch there. Not even in the public collections at St. Petersburg and Moscow, as they were prior to the Revolution, was it possible to obtain a survey of the output of this factory. A collection of its statuettes of Russian folk types in the Stieglitz Museum at St. Petersburg (some few also are in the museums of Western Europe, as, for instance, the British Museum, Fig. 759) shows quite as much distinctive character in the conception as the parallel series from the imperial factory, but is marred by various pernicious colours, especially a dull and harsh blue, which is horrible. A flat fish-box painted in natural colours, in the Nationalmuseum at Stockholm, is more successful in regard to colours, but is, as a matter of fact, only a copy of a well-known "East Indian" type (Fig. 760).

Fig. 759. — Russian peasant girl. Statuette painted in colours. Gardner factory, Verbilki or Tver, about 1770–1790. Franks Collection, British Museum.

Other productions of the factory which we have encountered in the course of our studies chiefly resembled Sèvres, though without being comparable with the corresponding imitations from the imperial factory, let alone the French originals themselves. All such ware from the Gardner factory is hardly distinguishable from much other contemporary porcelain when it is not marked. The mark consists either of the name of Gardner, written, as a rule, in Russian characters (*ГАРДНЕРЪ*), but at times also in Roman characters, or merely of his initial G (Russian *Г*). A statuette in biscuit of a Russian peasant in the Franks Collection, at the British Museum,

Fig. 760.—Flute fish-box, painted in natural colours. Gardner factory, Verbilki or Tver, about 1770–1790. Nationalmuseum, Stockholm.

has his full name in a horizontal oval medallion, where it encloses a figure of St. George and the Dragon, and is crowned by the imperial eagle with the initials of Alexander II. The factory was thus still in existence, under the old name of Gardner, even in the reign of that sovereign (1855–1881).

Fig. 761.—Porcelain from Korzec. Beginning of 19th century. Warsaw Exhibition, 1913.

In the government of Moscow also, in the village of Gorbunovo, there was (from 1806 to 1872) the factory of *Popoff*, and at Friasino a factory which (1830–1857?) belonged to the brothers *Gulin* (or *Gulina*). These also marked their productions with the full name or monogram of the manufacturers, but only in Russian characters. From the factory of Popoff there is in the Victoria and Albert Museum a cylindrical covered cup with a view in Moscow, and in the British Museum a pair of polychrome statuettes of a dancing peasant man and woman; from the factory of Gulin nothing is known to the author. At *Korzec*, in the government of Volhynia, Prince Czartoryski founded about 1780 a factory which from about 1803 was under the management of one of the painters named *Mérault*, from Sèvres. Its mark is sometimes *Korzec*, sometimes a triangularly drawn eye. It is represented here and there in the collections of western Europe by insignificant specimens, as, for instance, in the Sèvres Museum, the Franks Collection, and the Victoria and Albert Museum, but an exhibition at Warsaw in 1913 organised by the Society for the Preservation of Ancient Monuments included over 200 specimens of Korzec porcelain, many of which were quite nice, though in no respect distinguishable from much other porcelain of the Empire period (Fig. 761). The same exhibition afforded an opportunity of

making acquaintance with another relatively important Volhynian factory of the same period, namely, that of *Mezer* at *Baranovka* (founded in 1804), which mostly stamped its wares with the name of the place, with or without the name of the maker; this again, however, has no claim to be known save as a name to be met with

FIG. 762.—Milk-jug. Baranovka, beginning of 19th century. Franks Collection, British Museum.

FIG. 763.—Easter egg of porcelain with painting in colours of the Resurrection. Russia, about 1800. Kunstindustrimuseum, Copenhagen.

occasionally on a piece of Empire porcelain of the most ordinary sort (Fig. 762). Altogether, in summing up impressions of the Russian factories, one must say that their contribution to the development of the repertory of forms in porcelain is surprisingly small, not to say almost nil. For what have these factories invented which did not exist before? Apart from the envelope-shaped snuff-boxes—and these can be in very doubtful taste—there is hardly anything to note beyond a few porcelain Easter eggs with biblical or other paintings. We reproduce one of these (Fig. 763) without being able to say from which factory it is derived.

There is hardly any other artistic or industrial field in which the isolated position of England in Europe has found so remarkable an expression as that of porcelain. For even after the true, "hard" porcelain had ousted the last remnants of the artificial or "soft" variety on the Continent, England was still endeavouring to improve the latter. Even to this day, the absolutely hard porcelain as produced on the other side of the Channel is as nothing compared with the enormous output of the mixed product known as "bone

Fig. 763A.—Map of English porcelain factories.

china," which is a hard porcelain rendered soft or half-soft by the addition of bone-ash.

As early as 1671, *John Dwight*, of Fulham (compare Vol. I., p. 516 ff.), claimed to have produced a porcelain similar to that of China. None of his authentic wares, however, justify this claim; they are, as far as we are here concerned with them, of a fine white stoneware, faintly transparent only in its thinnest parts. In 1716 England had still made such slight progress that attention was aroused by a little pamphlet giving instructions for the making of English porcelain by crushing fragments of the Chinese. The invention of Böttger seems hardly to have caused any stir in England, still less to have created any desire to acquire it through the medium of one of the deserters from Meissen who so rapidly made it known

on the Continent. When at last attempts were made in earnest to establish porcelain factories in England, it was not the German hard paste but the French soft paste they sought to imitate.

When this took place cannot be stated with certainty. Only this much is known, that it was remarkably late in the day; for the earliest date which has been found on English porcelain is 1745, on some milk-jugs ("goat and bee" jugs) from Chelsea, one of which is in the British Museum. A factory at Bow was, however, at least a year older. In 1750 there was a factory existing at Bristol; that of Worcester dates from the year after, while those of Derby, Longton Hall and Lowestoft are more or less contemporary. It was only at Plymouth and Bristol, and for a short time at New Hall, in Staffordshire, that hard porcelain similar to that of China and Meissen was produced, from an earth found in Cornwall. The other places contented themselves, for reasons which have hardly been quite explained, with producing a soft porcelain of some kind or other, ultimately, however, of the new kind mentioned above under the name of "bone china."

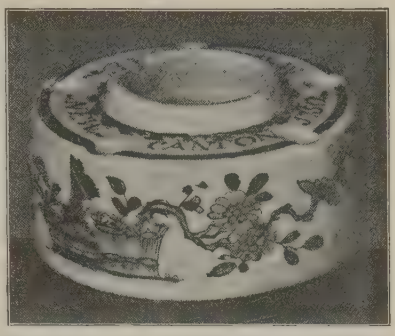

Fig. 764.—Ink-pot painted in Kakiemon style. "Made at New Canton 1750." Bow. British Museum.

But while English porcelain thus maintains, as regards its material, a place to itself in the history of ceramics, the same can only in part be said of its artistic character, which in its fundamental features is derived partly from the Continent, partly from China, after having developed along one and the same line in nearly all factories. It began in most places with an imitation of the *blanc-de-Chine* type or the white St. Cloud type, with prunus flowers and the like in relief, passing then to the Kakiemon style by way of transition to the painted rococo of Meissen, and ending with the Sèvres coloured grounds with panels in reserve in rich gold framework. A parallel development is observed in English porcelain figure-modelling, beginning with white or very slight colour and gilding, then with an increasing wealth of colour and brilliant gilding, until the material

Fig. 765.—Plain white tureen with sprays of Oriental plum-blossom in relief. Bow, about 1755. Victoria and Albert Museum.

is finally altogether hidden under gold and colours. It was only then that it developed a character of its own, a character, indeed, that only rarely agrees with the general taste of the Continent.

The productions of the English factories are far more alike than are those of the Continental factories. It may even be very difficult for a foreigner to discern the differences between them. True, one can learn to distinguish certain pronounced types by individual colours, such as the marone purple of Bow, the "claret" colour of Chelsea, or the "scale blue" of Worcester. Some of the artists, too, such as Donaldson, Billingsley, Baxter, have peculiarities which can hardly be overlooked. There remain, however, the great masses which one is for the most part constrained to distinguish one from another by their marks, so far as these can be trusted. And this is by no means always the case; for in earlier times especially the English factories had no conscientious scruples about appropriating the

Fig. 766.—Inside of the "Thomas Craft bowl." Bow, about 1760. British Museum.

Fig. 767.—Pair of vases decorated with applied flowers, dark blue ground with gilding and reserved panels painted with exotic birds and figures. Bow, about 1770. Victoria and Albert Museum.

marks of one another. We find, for instance, Worcester porcelain of the best period bearing the mark of Chelsea. Bow and Chelsea both used an anchor as their mark, which was also employed at Coalport; the Worcester crescent was used at Lowestoft and

Caughley, and so forth. And, at the same time, the most famous Continental marks—the crossed swords of Meissen and the double *L* of Sèvres –were abused on all sides in the great English factories. Further difficulties are doubtless occasioned in many cases in the classification of these wares by the fact that there existed, apart from the large factories, a series of small ones of which no productions are known, although their entire output cannot possibly have been altogether lost. Hobson cites as instances Limehouse, Greenwich, Lambeth, Stepney, Stratford, Birmingham, Stourbridge, Wirksworth and Cockpit Hill (Derby). Samples of porcelain from these factories also are doubtless hidden here and there under strange marks or erroneous labels.

Fig. 768.—Britannia. Statuette painted in colours. The subject on the pedestal painted in colours over a foundation transfer-printed in black. Longton Hall (formerly attributed to Bow), about 1756. Schreiber Collection, Victoria and Albert Museum.

The factory of Bow (Stratford-le-Bow, in the county of Essex) is regarded as the oldest in England. Here *Edward Heylyn* and *Thomas Frye* took out patents jointly in 1744, Frye alone in 1749, the latter of which, at any rate, seems to have yielded results in the form of a soft porcelain, probably the first to contain bone-ash. From 1750, the factory was owned by *Weatherby* and *John Crowther* in partnership, probably with Frye as foreman. The former died in 1762, Frye in the same year, and in the year following Crowther went bankrupt. He seems, however, to have succeeded in keeping the factory going until *William Duesbury*, having previously acquired the Chelsea factory, bought it in 1776 and moved its models and moulds to Derby.

The sources of the history of Bow are, in the first place, some few dated pieces, including the so-called "Craft bowl" of about 1760 in the B.M.* with a document appertaining, which will be referred to later on; further, an old excavation (1868) and a quite recent one (in 1921 and 1922) on the site of the factory, with the addition of some lists of wares and sales and finally some

* B.M. = British Museum, V.A.M. = Victoria and Albert Museum. In order to save space, these abbreviations are generally used in the following section, in which the two museums in question, as the centres for study of English porcelain, must of necessity be constantly referred to.

note-books, memoranda etc., of about 1750, acquired by Lady Charlotte Schreiber during her lifetime, and now preserved in the British Museum.

From the document written by *Thomas Craft* with regard to his bowl, it appears, among other things, that the factory during his time (1760) had 300 workmen, and that the work was carried on in a house which was modelled on a building in Canton. The factory seems accordingly to have been started under the name of "New Canton." "MADE AT NEW CANTON 1750" is at any rate the inscription on an ink-pot (Fig. 764) which, with somewhat varying decoration in the Kakiemon style and also somewhat varying dates, is found in several specimens in the English collections. Its earliest porcelain, as shown for instance by these inkstands, was glassy, yellowish-white, thick, heavy, only moderately transparent, in outward appearance akin to the early French soft porcelain, and an imitation sometimes of this, sometimes of the Chinese *blanc de Chine* in respect of form and decoration. To this category belong, among other pieces, a tureen in the V.A.M. (Fig. 765) and many smaller objects there and elsewhere with blossoming plum sprays in uncoloured relief, to which only exceptionally are added Chinese flowers in colours. To this class also belong a small number of plain white statuettes on simple four-sided bases, some of which are mentioned below. Ten years later, as we have said, the "Craft Bowl" was produced; it bears the flower monogram of the painter inside at the bottom, and is further painted with garlands and scattered flowers in colours and gold (Fig. 766). It is less interesting in itself than the document dated 1790 which accompanies it; it shows, however (as does a similar and evidently contemporary octagonal plate in the V.A.M.), that the ware of the factory had in the meantime changed its character, being now more chalky and less yellowish than the earlier type. Ten years later, again, the ware had greatly deteriorated. This is shown by a pair of octagonal plates, painted in underglaze blue in the Chinese style, in the B.M., one of which bears the

FIG. 769.—Portrait statuette of John Manners, Marquis of Granby (1721–1770). Painted and gilt; signed T° (Tebo ?). Bow. British Museum.

date 1770, in continuation of an inscription. In these the paste is, practically speaking, altogether opaque; reddish-brown, and covered with a bluish glaze specked with black, it has almost ceased to resemble porcelain.

As regards the shapes of the factory, they are sometimes, as, for instance, in two vases of about 1760–1770 (Fig. 767), found with a frilled collar round the foot in a somewhat degenerate rococo which is not altogether lacking in independent features. Original and amusing, for example, is another vase in the B.M., the handles of which are formed by jets of water spouted by two dolphins. The plastic tendencies apparent in these and similar pieces (including a series of plain white knife handles with rococo scrollwork flowers in relief) are further revealed in a series of statuettes, of which a small number, it is true, are inferior copies after originals made by Kändler at Meissen (as, for instance, a harlequin and columbine, the gallant kissing his hand, the negro with a horse, and the Turk with a horse), whilst one is a copy after the antique (the Farnese Flora at Naples); the majority, however, have nevertheless acquired an English touch in the colouring, besides revealing their English origin in several cases by their subjects. Among the last-named may be noted the stately "Britannia" with the Union Jack on a shield in one hand and a portrait medallion of George II. in the other[20] (Fig. 768), and the statuette of John Manners (Marquis of Granby and Field-Marshal, Fig. 769); the latter bears the mark T°, of frequent occurrence (it is found, for instance, on a fine bowl with a bagpiper in the V.A.M., Fig. 770), which has been interpreted as that of *Tebo*, a presumably French modeller (Thibaud, or some similar name), believed to have worked for Wedgwood, whilst the mark occurs also on Worcester and Bristol porcelain. Some statuettes of actresses in their parts naturally reveal themselves as English, as, for instance, the two of Woodward and Kitty Clive (Fig. 771) as "The Fine Gentleman" and "The Fine Lady" respectively in *Lethe*, the farce by Garrick, as also an amusing sphinx with the head of a woman, which is a portrait of the actress, Peg Woffington. These figures, as also a male and female cook, marked "B" and, like the above-mentioned Farnese

Fig. 770.—Covered bowl with bagpipe-player. Bow. British Museum.

Flora, believed to have been modelled by the well-known sculptor *John Bacon*, are found sometimes plain white, sometimes coloured; the remaining figures of Bow, however, are as a rule strongly coloured, the dresses being partly painted in large surfaces with a few colours, partly decked out with gaudy flowers in many colours and gilding. Whether it was Bow or Chelsea which first conceived the idea of letting the applied flowers of the Meissen figure-bases increase and multiply to an enormous degree, until they grew to a whole bush or arbour of bloom behind or surrounding the figure,[21] must doubtless be left an open question. The fully developed style is seen in a pair of candlesticks in the shape of figures of boys in the Herbert Allen Collection (exhibited at the V.A.M.), while some approach to it is discernible in a pair of boys playing a drum and fife in the Schreiber Collection (V.A.M.) and in some "Seasons," of which "Summer" in the B.M. is also an example of the use of the Worcester crescent by Bow. It may here be as well to point out that Bow also appears to have initiated that division of the pedestal (especially into four curled feet) which became characteristic of a great part of the English porcelain figures (Fig. 769).

FIG. 771.—Statuette of Kitty Clive as "The Fine Lady" in *Lethe*. Plain white porcelain. Bow, about 1766. British Museum.

Statuettes of animals and birds in various sizes down to the smallest (V.A.M.) are likewise not lacking in the production of Bow. Some pie-dishes in the shape of partridges and some polychrome parrots are, with their well-placed, strong colours, among the best productions of the factory. These colours, however, were not infrequently misused when applied to painted representations of birds or flowers. Neither this nor figure-painting in the style of Watteau was the strong point of the factory. Its colours are, indeed, only entirely beautiful in the smaller quantities in the Kakiemon style, which was cultivated during the first period (as, for instance, on a charming beaker-shaped cup in the V.A.M.). Bow also copied with success at that time "Imari" and other Chinese and Japanese patterns, including the "partridge pattern," which was also a favourite at Worcester, Chelsea and Bristol (Fig. 772), as well as *famille rose* and "powder blue" with

panels in reserve. The underglaze blue of Bow is not infrequently remarkably beautiful, with its indigo-like tones; it was used not only for cheap and simply-decorated "useful" porcelain, but also in complicated Chinese patterns. Specimens so decorated from the English factory can in some few cases (such as a butter-dish in the B.M.; Fig. 773) compare with the very best work of Meissen in the same style. Certain blue-and-white pieces are marked with the monogram T F, which experts had agreed to read as standing precisely for Thomas Frye of Bow, when Hobson suggested its interpretation as a "maimed version" of the Chinese character *yü* ("jade"), and ascribed the specimens in question to Worcester. The porcelain of the factory is sometimes found decorated over the glaze by the transfer-printing process. Whether this was carried out on the spot, however, or at the Battersea enamel factory, not very far distant, where the technique was known as far back as 1753, cannot be said. The printing on Bow porcelain

FIG. 772.—Plate with "partridge pattern" in Kakiemon colours. Bow, about 1760. Herbert Allen Collection.

FIG. 773.—Butter-dish and stand. Painted in underglaze blue. Bow. British Museum.

is sometimes in red, sometimes in black or purple. Not a few specimens have painting in polychrome added to the printed pattern.

Though the rule would seem to be that Bow did not mark its

porcelain, a multiplicity of marks have been attributed to the factory. The best authenticated of these is an anchor painted in red, with or without cable, accompanied—except in rare cases—by a dagger, presumably borrowed from the arms of the City of London. The anchor was also the chief mark of Chelsea, but there is little difficulty to an experienced eye in deciding whether, for instance, a figure is from one or the other of these two factories, even though some of the figures noted above, such as the statuettes of Woodward and Kitty Clive, are supposed to have been executed in both places. Several writers note as a peculiarity of the Bow figures, in contrast with those of Chelsea, the presence, behind or near the pedestal, of a small square hole for the fixing, if desired, of an ormolu "mounting." But there are masses of figures ascribed to Bow which lack this convenient distinguishing mark. The porcelain of Bow at its best period is, practically speaking, only known by the few who have made a speciality of this subject and are able to distinguish its paste and glaze from others.

FIG. 774.—"Goat-and-bee" milk-jug marked *Chelsea 1745*, of a glassy, plain white porcelain. British Museum.

As noted above, it is from CHELSEA that we have the earliest dated specimens of English porcelain. Unfortunately, the initial period of this factory is lost in darkness which no one has yet succeeded in lifting. The famous "goat and bee" milk-jug (Fig. 774), of which one or two examples are marked "*Chelsea 1745*" (Litchfield sounds a warning against Coalport imitations of about 1850), do not, it is true, presuppose the possession by the factory of a skilful modeller at that early date; for the models for them are taken from a somewhat older jug in silver. The material of which they are made, however, seems to postulate years of experimental manufacture beforehand, for they are of a beautiful soft porcelain which can compare with any other whatsoever. Still, it is not quite impossible that some Frenchman from St. Cloud or Chantilly may have brought the method of manufacture with him ready-made; for among the ensuing productions of the first few years at Chelsea many are closely related to the French, especially those of St. Cloud.

The earliest literary references to the factory date from 1747.

The head of the establishment at that time seems to have been one *Charles Gouyn*, whose name might suggest Flemish origin. Three years later *Nicolas Sprimont* is mentioned as proprietor of the factory, and he is connected with its history for a lengthy

FIG. 775.—Two cups of plain white porcelain with sprays of Oriental flowers in relief. Chelsea, about 1750. Schreiber Collection, Victoria and Albert Museum.

period, retaining his position until nearly 1770, when the factory was sold to William Duesbury. The fact that he had begun as a silversmith explains why many of the later Chelsea shapes, like the milk-jugs of 1745, bear marks of having been originally created for execution in silver. He fell ill, however, at an early date, and his best period must be supposed to lie before 1756. Nevertheless his factory flourished till the last.

The earliest Chelsea porcelain is glassy, resembling, as we have said, that of St. Cloud or Chantilly. As a rule, it is either decorated with blossoming plum-sprays and other designs in relief, or sparingly painted in colours in the Oriental style, probably handed down through the medium of the French factories or that of Meissen. It has been pointed out as a possibility that the painted decoration on the earliest porcelain of Chelsea may have been executed by "outside enamellers" away from the factory itself, as it is known, for instance, that William Duesbury (later purchaser of the factory, at that time owner of the factory at Derby) had, at the beginning of the 1750's, an extensive private business as a decorator of various kinds of

FIG. 776.—Tea-pot with strawberry-leaves in relief. Chelsea, about 1750. British Museum.

porcelain. But the colours and methods of decoration used in the first years of Chelsea are not so numerous but that they may rather be thought to be derived from the factory itself than from workshops scattered about elsewhere.

Fig. 777.—Hexagonal covered jar with Kakiemon pattern. Chelsea, about 1753–1758. British Museum.

It is considered possible to divide the productions of Chelsea into four periods, according to the quality of the porcelain. During the first period, the type of which is the "goat-and-bee" jug, and which only extends to 1751 inclusive, the porcelain is, practically speaking, only non-transparent yellowish-white glass, generally unpainted and marked with an incised triangle. In the second period, which brings us to about 1753, the porcelain is thick, sandy, with glaze-like candle-grease, sparingly painted in the Oriental style and marked with an anchor in relief on an applied medallion, occasionally picked out in red. In the third period, extending to 1758, and from which we are fortunate enough to possess a sale catalogue of the entire stock of current articles at the factory (recently reprinted from the only known copy in William King's book on Chelsea), the porcelain is improved, thinner, more transparent, yet still not so clean in the glaze that the decorator has not often been obliged to cover spots and blemishes with small flowers and insects in the style of the Meissen painters. The mark on this ware is usually an anchor in red. It has been noted as a peculiarity of Chelsea porcelain of the second and third periods that in transmitted light it shows round irregularly scattered spots ("moons") which are more translucent than the surrounding parts. Another peculiarity of Chelsea porcelain is that it has on the under side "spur-marks" left by the clay cones or "cockspurs" which

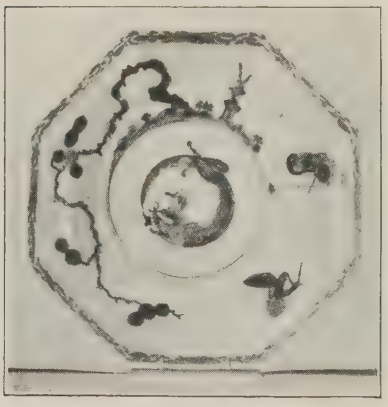

Fig. 778.—Octagonal saucer with painting in Kakiemon style. Chelsea, about 1755. Schreiber Collection, Victoria and Albert Museum.

were used to support it during the firing. These "spur-marks" are also met with in the fourth period; the moons, however, have now disappeared. The paste, which now contains bone-ash, has become white and transparent, but the glaze has developed a tendency to craze. This is the grand period of the ground colours and gilding, characterised by the splendid gold anchor mark. It lasted until 1770, when soon after the retirement of Sprimont the factory passed to Duesbury.

Fig. 779.—Plate with Chinese design in underglaze blue. Chelsea, about 1750–1753. British Museum.

Throughout the four periods there runs an output of porcelain figures, naturally answering at any given time to the technical stage reached by the productions generally. The earliest figures or groups are undecorated, the next sparingly touched with colours and with little or no gilding, the last are over-painted with colours and overloaded with gilding, rising from bases of incoherent shape and often against a background of modelled and painted flowering bushes, the so-called *bocages*, which are one of the most conspicuous peculiarities of Chelsea.[21] Many of these figures and groups are copies of Meissen models, others are based on portraits, engravings, etc. Among those who worked on these figures, according to a tradition (which, however, is contradicted by the latest historian of the factory, William King), was the celebrated French-born sculptor, *Roubiliac*,[22] as also perhaps were *John Bacon* and *Joseph Nollekens*.

Fig. 780.—Hexagonal tea-pot with the Fable of the Boar and the Ass. Chelsea, about 1750–1753. British Museum.

To determine whether unmarked English white or rather cream-coloured porcelain with plum-blossom or the like in relief is from Bow or Chelsea, is as a rule difficult, not to say impossible for other than specialists. Presuming the correctness of the division which such specialists have made, the group of white Chelsea porcelain without painted decoration is far larger and more important than that of Bow. To this belong, besides the vases, cups, beakers (Fig. 775), etc. with plum-blossom, and the

FIG. 781.—Covered vase with applied flowers. Probably Derby (formerly ascribed to Chelsea), about 1760. British Museum.

"goat-and-bee" milk-jugs, among other pieces a double vase shaped like two fishes (one rising on its tail), a pair of salt-cellars in the shape of a crayfish holding a shell on a stone, another pair shaped like a large shell resting on smaller ones, a leaf-shaped teapot (Fig. 776), another in the shape of a squatting Chinaman, a group of two Chinamen, another of a Chinese woman with a child, a statuette of a seated "Britannia," a large bust of George II. (the specimen in the B.M. painted with oil colour which has half flaked off), and finally a small bust of William Augustus, Duke of Cumberland, who appears to have been in some way patron of the factory. A particularly attractive work is ascribed by the most recent English authorities to the same group, though its mark, instead of the incised triangle or an anchor, is a trident passed through a crown (in underglaze blue). It is a charming love scene between a young couple, with a fresher and more vigorous vitality than is often seen in porcelain. From the second and third periods we have some types which are copies of Meissen originals in the Oriental style, such as dishes with the Meissen "red lion" and "yellow tiger" (B.M.), a four-sided vase with Kakiemon painting and a hexagonal covered jar (Fig. 777) of more frequent occurrence, the sides of which are painted alternately in the Kakiemon style and with the white strapwork in reserve on a coral-red ground which is also found on octagonal cups and saucers and on a teapot and a hexagonal vase in the V.A.M. Excellent Kakiemon painting is found on many other forms, the prettiest perhaps on an octagonal saucer (Fig. 778) in the Schreiber Collection (V.A.M.). Ordinary Imari porcelain is found imitated, for instance, on plates in the

FIG. 782.—Tureen in form of a rabbit. Painted in colours. Chelsea, about 1755–1758. Schreiber Collection, Victoria and Albert Museum.

FIG. 783.—Shell-moulded dish, decorated with exotic birds painted in colours. Chelsea, about 1753–1758. Kunstindustrimuseum, Copenhagen.

Herbert Allen Collection (in the same museum); plates with "partridge pattern" occur in many different places. Failing gold, Chelsea plates of the earlier periods are, as a rule, edged with brown. Painting in underglaze blue is only very rarely met with; as samples of this, however, we may mention two plates, one (with Chinese phœnixes, Fig. 779) in the B.M., the other in the Schreiber Collection. From an altogether different world, but nevertheless, according to its anchor mark in relief, belonging to the second period of the factory, is a reproduction of a statuette of a wet nurse (reproduced in Vol. I., Fig. 194), formerly ascribed to Palissy, but now regarded as by Barthélemy de Blémont, of Avon, near Fontainebleau. Remarkable also are some remains of breakfast-services (in the B.M.; a dish in the V.A.M.), painted in various colours with animal fables (Fig. 780); the originals of these were doubtless derived from somewhere in Germany,[23] though we cannot at the moment say

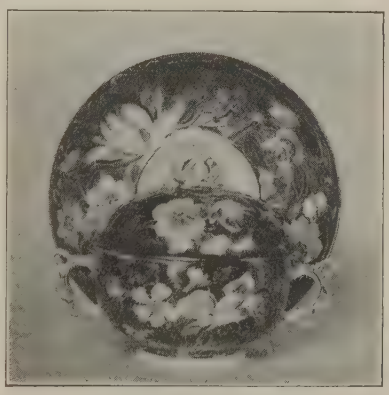

FIG. 784.—Porringer with flowers painted in colours on a gold ground. Chelsea, about 1760–1770. British Museum.

FIG. 785.—Dish with an exotic bird in the middle and claret-coloured ground. On the rim gilt flowers. Chelsea, about 1760. Schreiber Collection, Victoria and Albert Museum.

from where. Unmistakably borrowed from Meissen models, on the other hand, are some forms with flowers applied in relief and some of them perforated [24] (Fig. 781, B.M.), including a *pot-pourri* jar with Diana and her hound on its pedestal, which shows the ambition of the English factory to enter into competition with the most daring virtuosity of the Saxon factory. The Meissen figures and groups also tempted the Chelsea factory at an early stage to make copies, as, for instance, the pair of peasants dancing, by Kändler, which is mentioned in a sale catalogue of 1756, and of which specimens are to be seen in the B.M. and the V.A.M., and also some figures from the "Monkey band." The well-known statuettes of birds on tree-trunks also passed from Meissen to Chelsea, as also some tureens in the shape of sitting birds. An

FIG. 786.—Vase and cover (one of a pair) with exotic birds and scenes from the story of Cleopatra in panels reserved on a *gros bleu* ground. Chelsea, 1762. British Museum.

FIG. 787.—"The Music Lesson." Group painted in colours, adapted from *L'Agréable leçon* by Boucher. Chelsea, about 1765. Schreiber Collection, Victoria and Albert Museum.

amusing tureen with stand in the shape of a long-eared rabbit (in the Schreiber Collection, V.A.M., Fig. 782) was, however, perhaps the invention of Chelsea itself. Simultaneously with the forms from Meissen whole series of Meissen subjects for painting were naturally also adopted, such as the little harbour-scenes, the naturalistic flowers and fruit, the insects, the exotic birds (Fig. 783), etc. On one occasion even the Meissen mark was included in the copy, though, in the case in question (a cup and saucer with insects, No. 401 in the Schreiber Collection), it was probably only a piece made to supplement a Meissen service.

One of the coloured grounds with which the factory later achieved its greatest triumphs actually belongs to its third period. It was called "mazareen" (Mazarin) blue; it is first mentioned in 1756, and should be regarded rather as a variant of the *gros*

bleu of Sèvres. Most of the coloured grounds, however, belong to the fourth period, in which we also occasionally find, after the Meissen model, polychrome flowers in reserve on a dazzling gold ground (as on a covered bowl, Fig. 784, and two mugs in the B.M.). A "pea"-green is mentioned in 1759, a turquoise in 1760, and in the same year the so-called "claret" colour (Fig. 785), which, however, is more the colour of the Danish *Rødgrød* in a deep shade than of anything else. If the aim of this last-mentioned colour was to imitate the *rose Pompadour* of Sèvres, it must be said to be a thorough failure; claret colour is like no other ground colour in the world, and is only found on Chelsea porcelain and on rare Worcester imitations. It is not beautiful in itself; but with this colour, often in a bold and occasionally offensive combination with the vivid turquoise-green, the always uneven but brilliant blue, and a gilding more bright and dazzling than on any other porcelain, the production of Chelsea in its fourth period attained its final and distinctive character. To this period belong, among other things, all the magnificent vases and the costly services with panels in reserve containing figures sometimes in the manner of Watteau, sometimes in a more academic style, or landscapes, flowers, fruit and birds (Fig. 786), painted with an often astonishing, but also often somewhat brutal skill.

FIG. 788.—Seasons, after Boucher. Statuettes painted in colours. Chelsea-Derby. Traugott Collection, Stockholm.

FIG. 789.—Marshal Conway; statuette painted in colours. Chelsea, about 1765. Schreiber Collection, Victoria and Albert Museum.

This wealth and magnificence of useful and decorative wares of the fourth period was accompanied by an output of porcelain figures of like coloristic character. But when one has accustomed one's

eyes a little to the unwonted splendour, one can still, in a number of cases, end by finding in them a certain satisfaction for the imagination. This applies specially to the figures or groups of an Arcadian character making no intellectual demands for their appreciation. Such, above all, is the group entitled "The Music Lesson" (Fig. 787), representing a shepherd teaching a shepherdess to play the flute with a flowering *bocage* of blossoming hawthorn as a background (compare the same subject as treated by Johann Friedrich Lück, of Frankenthal, Fig. 324). The charming composition is by Boucher (*l'Agréable Leçon*), the admirable model was formerly attributed to Louis François Roubiliac on the very slight foundation of an impressed *R* upon the entirely beautiful specimen in the Schreiber Collection.[22] A fairy-tale brilliance radiates from the large-patterned dresses, painted in absolutely glaring pure colours as well as gilding, in which the two figures are clad, and the flowers in lavish abundance behind them make the group a fairy-tale of technique as well. Hardly equal to this group are the two others with which it seems to have made up a magnificent *garniture de cheminée*. True, their figures are arrayed, if possible, in still more richly-coloured dresses, but we lack here that gathering up of all the details, both large and small, into one great and simple plastic formula, which so strongly characterises the main group. This is beyond comparison the supreme achievement of Chelsea.

FIG. 790.—Reaper. Statuette painted in colours. Chelsea, about 1760. Schreiber Collection, Victoria and Albert Museum.

About this large group are assembled many smaller ones, a few of which have far more of its most distinguished merits than the two which were selected to accompany it. This applies especially to the two beautiful groups from Sèvres originals, "*La bergère des Alpes*" and "*Le nœud de cravate*," which, however, English authorities ascribe to the "Chelsea-Derby" period, that is, between 1770 and 1784, when William Duesbury was carrying on the two factories at once, though the models for the original groups were executed as early as 1766 by Falconet from sketches by Boucher. A group of an altogether different kind after Boucher was also copied by Chelsea, namely, the Leda with the Swan (after the picture in the Nationalmuseum at Stockholm). It is indeed to

the great French rococo master that the English factory owes its best groups and figures; we may name, for instance, apart from those already noted, the well-known "Seasons" (Fig. 788) in the form of children (adopted at many other places, including Copenhagen). This is not, of course, the case with the most English of them. To specify these here would be too extensive a task. They constitute together quite a little world of gods, shepherds and heroes. Among these, the gods play but a subordinate part, the shepherds a far larger one, heroes the largest of all, if not in point of numbers, at least in historical importance, presenting a gallery of popular Englishmen from Garrick to the great generals (Fig. 789). Unquestionably, these figures do at times present a rather childish effect, with their strong colouring and gilding. But they are, nevertheless, perhaps preferable in their bold get-up to the thousands of statuettes in insipid biscuit which were manufactured at the same time on the Continent, though the latter were, on the whole, executed by far more skilful modellers than the English. Only one of the English modellers rises above the average. He is the unknown modeller of the "Reaper" (specimens both in B.M. and V.A.M., Fig. 790). We may look far before we find a figure of about 1760 taken from the common people in which the conception of life is so fresh as it is here.

Fig. 791.—Vase with "claret-coloured" ground and a reserved medallion with the subject of Venus, Adonis and Cupid after Boucher. Chelsea, about 1770. Herbert Allen Collection.

That this remarkable figure, nevertheless, seems no more alien in its surroundings than it does is doubtless due to the fact that the surroundings themselves are—albeit in far less talented forms—the expression of a fresh and exuberant attitude towards life. In proof of this, we might take almost all the qualities of Chelsea porcelain; the joy of colour in the embroidered costumes, the joy of nature in the flower-laden *bocages*, the love of nature in the reproduction of landscapes and birds, fruit and flowers. Apart from the comparatively few show vases and the like, which are decorated with scenes in the style of Watteau or Boucher (Fig. 791), or with reproductions after Greuze or after hitherto unknown painters of subjects from mythology or from the history

of Cleopatra; apart also from some few services *de luxe*, such as that in the gift of Miss Emily S. Thomson at the V.A.M., which is decorated with superbly painted figures playing musical instruments, in panels reserved on a claret-coloured ground, the subjects enclosed on the coloured grounds of Chelsea porcelain of the fourth period are in by far the greater number of cases drawn from nature—that is, paintings of landscapes, birds, fruit and flowers of a character more luxuriant in colour and more tangible than was to be found at that time on the Continent. This is, of course, in some degree related to the fact that the feeling for nature generally was earlier and more strongly awakened in England than in any other country.

FIG. 792.—Plate with view of Battersea church, outlined in black, washed over with green; gilt edge. Chelsea, about 1760. Schreiber Collection, Victoria and Albert Museum.

This nature painting, all too naturalistic in its colours to be decorative, is by no means always beautiful. It may be poetically conceived, as it is, for instance, on a series of dishes in the collection of Miss Thomson just mentioned, on which polychrome birds are perched in the shade of large green leaves on a *bleu-de-roi* ground. But at the same time it can be desperately crude. Therefore, on the whole, monochrome is to be preferred to natural colours in Chelsea painting. For monochrome, a beautiful purple and a magnificent copper-green were available. The latter is used in a small series of pieces (such as Schreiber Collection, Nos. 361, 348, 348*a*, 391, 391*a*, B.M., II, 69) for an originally Chinese technique, being used as a wash over black outlines (Fig. 792). This is probably the only case in which Chelsea has made use of any technique other than those in most ordinary use in porcelain-painting. Not even in the only royal service known from Chelsea, a gift from George III. and Queen Charlotte to the brother of the latter, the Duke of Mecklenburg-Strelitz, in 1763

FIG. 793.—Plate with an exotic bird; on the rim panels with "mazareen blue" ground. Of similar pattern to the "Mecklenburg service." Chelsea, about 1763. Schreiber Collection, Victoria and Albert Museum.

(remains of the service, Fig. 793, are to be found also in German collections, as at Berlin and Hamburg), did the factory attempt anything out of the common. It follows the same principles as so many other of its special services of which remains are preserved; the plates are painted with exotic birds in the middle and on the rim with festoons of flowers, interrupted by blue panels with butterflies. There are, for that matter, remains of still more splendid services than this one, as, for instance, that noted above (Fig. 785) with a claret-coloured rim with gold flowers, and one in which an attempt has been made—after a Meissen original which is rarely seen—to imitate on the rim the plumage of the peacock, the central motive being here again an exotic bird (Fig. 794). Ordinary household services from Chelsea, on the other hand, are hardly to be found. The factory does not seem to have given much attention to the production of ordinary useful ware. The fields in which its fame was won were those of figure-modelling and pure porcelain *de luxe*, including also the quite small articles known as "Chelsea toys," which have, perhaps, more than anything else, preserved the name of the factory to the present day.

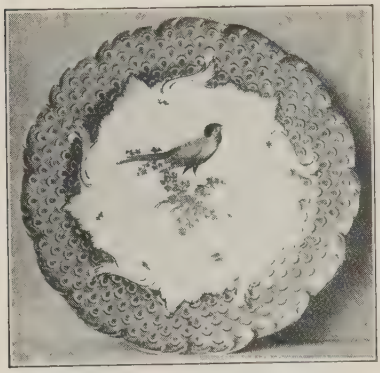

FIG. 794.—Plate with an exotic bird painted in colours on a gilt spray; on the rim, peacock-feather pattern. Chelsea, about 1765. Herbert Allen Collection.

As early as 1754 these "toys" were among the articles which

FIG. 795.—"Chelsea toys." Scent-bottles painted in colours, with figures supported against tree-trunks. Chelsea. British Museum.

the factory was beginning to sell regularly at the public auction rooms in the Haymarket. According to the advertisement preserved, there were snuff-boxes, scent-bottles, *étuis* and watch-backs. Of these it is said that they are "in various shapes of an elegant

design and curiously painted in enamel." They deserve this praise to this day, especially the scent-bottles (Figs. 795, 796), which are mostly in the shape of a figure or group of figures by a tree-trunk, and are often little marvels of composition, even to the gold-mounted stopper, while the delicate painting—that is, when they are not plain white—extends right into the concave foot in the inverted bowl of which we generally find a flower painted in colours or gold. The cupids with which the bottles are frequently decorated are often accompanied by mottoes of a gallant or sentimental nature in more or less incorrect French. Charming also are many of the *étuis*, as also the cane-handles (Fig. 797) with male or female heads, knife-hafts, seals, and thimbles. Large collections of all these things are to be seen in the London museums. They are best suited, however, to be taken in the hand one by one and viewed from every side, as their charm generally lies in the delicate balance of their lines. Here and there, it is true, some composition may hark back to German originals, but in the great majority of cases the "Chelsea toys" may undoubtedly be said to be a product of English inventiveness, whether they proceed from Chelsea itself or from Derby. For, unmarked as they are, many of them may as well have been executed in the one as in the other of the two factories, which, as mentioned above, were from 1770 under the common management of Duesbury, and worked on parallel lines until their proprietor combined the two undertakings into one at Derby, in 1784.

FIG. 796.—Cupid as drummer, with inscription: IENGAGE LES CŒURS. Small scent-bottle painted in colours. Chelsea, about 1760. Kunstindustrimuseum, Copenhagen.

DERBY-CHELSEA or CHELSEA-DERBY is altogether a somewhat vague term, in many cases very arbitrary, definite and precise only in the case of pieces bearing the official mark of the factories in amalgamation, an anchor traversing a *D*. Rackham has pointed out, however, that the gilt anchor of Chelsea, which was still in use after 1770, occurs on a cup and saucer in the Herbert Allen Collection, together with an incised script *N*, which was used as a mark at Derby.[25] There is also in the British Museum (entered

under Chelsea) a cup and saucer with this double mark, which is thus another indication of Chelsea-Derby. The true Derby mark, on the other hand, a crowned *D* in blue (from about 1782 also in puce, purple or green, combined with two crossed batons

FIG. 797.—"Chelsea toys." Cane-handles with heads; the female head that of Peg Woffington. Chelsea. British Museum.

and six dots interpolated between the *D* and the crown), has probably never been found in conjunction with the gilt anchor of Chelsea. If the two factories began by working each after its own methods, they must at an early date have exchanged raw materials, for their paste is, practically speaking, identical, bone ash being included among the ingredients of that of Derby also.

FIG. 798.—*Le nœud de cravate* and *La bergère des Alpes;* groups painted in colours, after the models executed by Falconet at Sèvres in 1766 from designs by Boucher. Chelsea-Derby, about 1770. Schreiber Collection, Victoria and Albert Museum.

It is remarkable that, as already indicated (p. 499), the two Boucher-Falconet groups, "*La bergère des Alpes*" and "*Le nœud de cravate*" (Fig. 798), should belong to this period; for in other respects

there was a distinct alteration in taste at Chelsea after the amal-

of Duesbury. About 1770, in Chelsea-Derby, as everywhere else, the contorted rococo shapes gave place to the simple and severe pseudo-antique forms (Fig. 799), and, at the same time, pale, washy, insipid colours were introduced as penance for the former use of excessively pure and strong ones. The tendency of the age is also apparent in the figures of the two companion factories. It is often sentimental and commonplace, like that of Asia with which it also shares the unpleasant realistic reproduction of lace and the like (Fig. 800). But while the emotional bourgeois type was affected at the

Group: Jason and Medea before the altar of Diana. Chelsea-Derby, 1770–1775. F. E. Sidney Collection

also made their Mercury and Bacchus and especially Cupid; we find groups of classical subjects, such as that of Jason and Medea before the altar of Diana, reproduced on Colour-

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Group: Jason and Medea before the altar of Diana. Chelsea-Derby, 1770–1784. F. E. Sidney Collection.

there was a distinct alteration in taste at Chelsea after the amalgamation with Derby, though this should doubtless be explained rather by the general tendency of the time towards classicism than by any special prevalence of such feeling in the first factory of Duesbury. About 1770, in Chelsea-Derby, as everywhere else, the contorted rococo shapes gave place to the simple and severe pseudo-antique forms (Fig. 799), and, at the same time, pale, washy, insipid colours were introduced as penance for the former use of excessively pure and strong ones. The tendency of the age is also apparent in the figures of the two companion factories. It is often sentimental and commonplace, like that of Acier, with which it also shares the unplastic realistic reproduction of lace and the like (Fig. 800). But while the emotional bourgeois type was affected at the two factories, the gods of Olympus also made their entry here, with Mercury and Bacchus and especially Cupid; we find groups of classical subjects, such as that of Jason and Medea before the altar of Diana, reproduced on Colour-plate No. II. At the same time, the representations of famous Englishmen were continued, being executed after paintings and engravings. One of the best of the Chelsea-Derby specimens of this class is a statuette of George III. leaning against an altar with the royal insignia (Fig. 801). The king is in biscuit, the altar and insignia are painted with a lapis-lazuli-like overglaze blue with veining in gold. The same mixture of biscuit and glazed porcelain is found in a statuette of Catherine Macaulay, and here also it must be said to be preferable by far to the pure biscuit that was much in favour at Derby, though perhaps not used at Chelsea, and to the subdued colours which the two factories soon took to using for their figures. The two factories were most successful in all kinds of "useful" porcelain, of more or less fine quality, and following on the whole the taste of Sèvres. Chelsea-Derby adopted from the French factory both the blue line with festoons of flowers and the *bleu-de-roi* borders with gilding, textile patterns, cupids in crimson

FIG. 799.—Ewer with gold stripes and two oval reserved panels with a painting in colours of VIRTUE and a landscape. Chelsea-Derby, 1770–1784. British Museum.

and much besides. In both places, however, there was at the same time an evident endeavour to produce quite simple services and attain fine effects with the fewest possible means (Fig. 802).

Fig. 800.—Statuette slightly painted and gilt. On the dress, lacework. Chelsea-Derby, about 1775. British Museum.

As regards the independent production of Derby prior to the amalgamation with Chelsea, nothing of this has been identified with certainty beyond a white cream-jug, in the V.A.M., with fruit in relief about the foot, which is marked *D 1750* (a similar one without the date is in the British Museum). For other reasons also we may believe that the factory dates as far back as this. In 1756 it was owned by *John Heath* and *William Duesbury*, in 1758 it was extended, which has been explained as due to the fact that at that time Duesbury bought up the Longton Hall factory (in the same way as he acquired Bow and Chelsea). When Duesbury died, in 1786, after his partner had long since retired, his son became his successor until 1796, after which a grandson continued the business in company with *Michael Kean*, who had already been taken into partnership in 1795, until in 1811 it passed into the hands of *Robert Bloor*. Not until 1848 did the old factory close down, to be revived again, by the way, in another, which is still in operation under the high-sounding style of the "Royal Crown Derby Porcelain Company."

Some information as to the Derby marks has already been given under the heading of Chelsea-Derby. The mark with the crossed batons and dots between the *D* and the crown were, on figures in biscuit, incised instead of painted. From about 1810 to about 1830, the same mark was, as a rule, painted on glazed porcelain in red. From 1830 until the factory was closed, various printed marks were used with the words "Derby" and "Bloor." Distinction is made in the trade between "Crown Derby" and "Bloor Derby," the former being rightly regarded as by far the finer. During its last years, the factory sometimes adopted the evil custom of marking with the Meissen crossed swords (in underglaze blue) or with the *L*'s of Sèvres (in enamel colour). In addition to the factory marks, Derby porcelain often bears letters and numerals, among the former the *N* which has already been

noted (p. 499) as a " Chelsea-Derby " mark. It would seem as if the painters in some cases signed with numerals instead of letters.[26] The most famous of all, Billingsley, who is mentioned below, is said to have used the figure 7.

Fig. 801.—Statuette in biscuit of George III.; the base and pedestal in glazed porcelain veined with gold on a blue ground. After a painting by Zoffany of 1770. Chelsea-Derby, about 1773. British Museum.

In the decoration of Derby porcelain of the best period, the last two decades of the eighteenth century, flowers play the leading part. They are often not only, like those of Chelsea, highly naturalistic in colouring, but arranged in a manner more true to life than decorative (Fig. 803). Side by side with the flowers there are ornamental borders, the motives of which are for the most part taken from antique vases (Fig. 804). The attitude of the factory towards the antique is also clearly apparent in its rapidly increasing tendency to use biscuit both for ornamental enrichments on glazed porcelain and in figure-modelling. It is the biscuit not least which has rendered the Derby factory famous, and this is due in part to the care taken in earlier years to make this material soft and pleasing, partly also to the fact that the factory had at its command clever modellers such as *John James Spengler* of Zurich, who was employed here from about 1790 and worked especially after designs by Bartolozzi and Angelica Kauffmann, also *Coffee* and *Stephan*, the latter of whom, however, moved as early as about 1800 to Coalport. To Spengler we owe, among other works, a pair of statuettes in biscuit, one representing a young girl weeping for her dead bird, the other a young man burying the bird; also the charming group (Fig. 805) of the two young girls waking Cupid

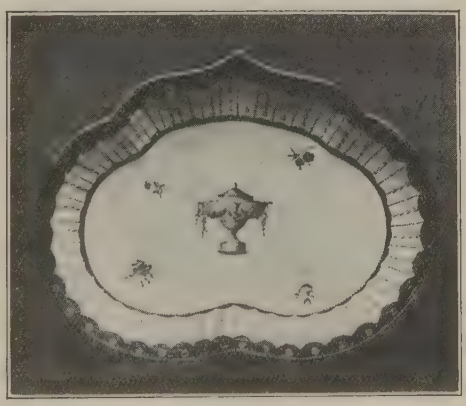

Fig. 802.—Dish with *bleu-de-roi*, gold and green border; in the middle a vase *en grisaille*. Chelsea-Derby, 1770–1784. Schreiber Collection, Victoria and Albert Museum.

(after a composition by Angelica Kauffmann), and its counterpart, Bacchantes crowning a terminal figure of Pan (specimens in the Sèvres Museum, and in the Victoria and Albert Museum). Stephan is responsible for a statuette in the British Museum of the English Admiral Lord Howe. Some representations of the Four Elements are also his work. We do not recall ever having met with any work by Coffee,[27] or (in Derby porcelain) by *John Bacon*, though the latter is also said to have worked at Derby, where, besides original models, copies of groups or figures from Meissen and Sèvres (after Boucher) also continued to be executed. Among the painters of the factory, the flower-painter *William Billingsley* has become famous for his roses (Fig. 806); all Derby porcelain with this flower is commonly dignified by the trade with his profitable name. Highly esteemed also are the landscape painter *Zachariah Boreman* (working here from 1783 to 1794; painted both in colours and in grey monochrome, Fig. 807) and the figure-painter *Robert Askew* (Fig. 808). The two last-named sometimes worked together on one and the same piece (as on a vase in the Jones Collection, V.A.M.). Among later artists working under Bloor

FIG. 803.—Jug with head of Lord Rodney as spout and, in a panel, *April the 12th 1782*, the date of his victory over the French fleet; further decorated with gilding and flowers painted in colours. Derby, about 1782. British Museum.

FIG. 804.—Plate and cups and saucers painted with border-motives borrowed from Greek vases. Derby, about 1782–1800. British Museum.

there are many who have earned both name and fame (as, for instance, the landscape-painter Daniel Lucas and the fruit-painter Thomas Steele). Outside England, however, collectors will

hardly be much interested in the Derby glazed porcelain or biscuit of the period of Bloor, which represents not only an artistic, but also a technical decline. It furnished, for instance,

Fig. 805.—Bacchantes adorning a bust of Pan; two maidens awaking Love. Two groups in biscuit. Models by J. J. Spengler after Angelica Kauffmann. Derby, about 1795. Herbert Allen Collection.

an unglazed, cold, hard and chalky porcelain as a poor substitute for the fine and warm-toned biscuit of the old time.

The figures of Derby are not always easily distinguishable from those of Chelsea. They differ, however, from the latter as a rule in being placed on simpler bases and often painted with a peculiar washed-out and not always pleasing green (as on a statuette of a woman gardener in the Sèvres Museum). It is typical of practically all that is known of Derby "useful" porcelain of the best period that it bears, by virtue of the age it belongs to, the stamp of Neo-classicism, and often shows the influence of Sèvres. As regards colours which might be called peculiar to the factory, the only one that can really be singled out as such is the overglaze blue already referred to under "Chelsea-Derby." It is of a lapis-lazuli type, and seems very nearly to have rendered the underglaze blue superfluous at the factory; it was used here to a very large extent, especially in borders as a ground for decoration in gold. Derby had also a beautiful canary-yellow ground, as well as a claret colour, which, however, was lighter and less rich than that of Chelsea. In the time of Bloor numerous imitations of inferior Japanese Imari porcelain were made.

With regard to Worcester, we can hardly do better than trust entirely to the latest studies of Rackham as to the origin of the porcelain of this factory.[28] The earliest porcelain of Worcester has long been regarded as the result, in 1751, of experiments made by a medical man, *Dr. John Wall*, in conjunction with an

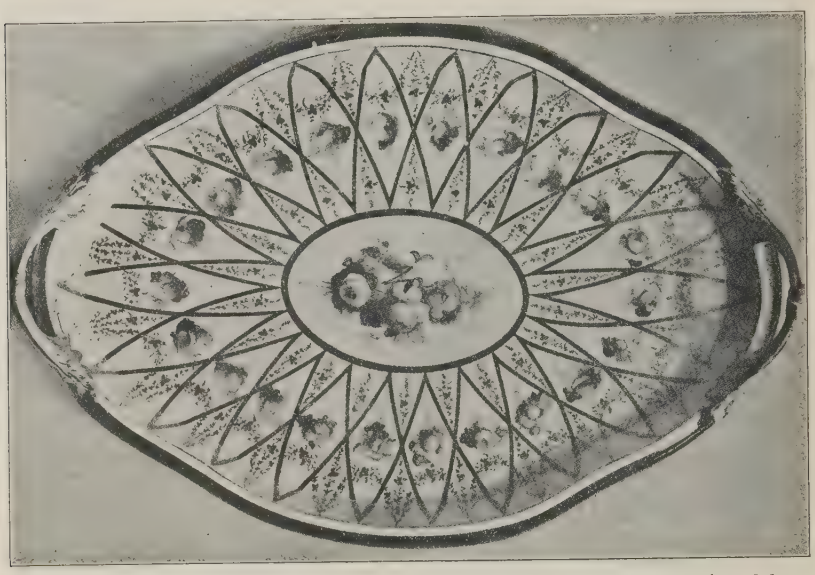

Fig. 806.—Tray painted with roses in natural colours, probably painted by William Billingsley. Derby, about 1784–1796. Derby Museum.

apothecary, *William Davis*. But as steatite is a principal ingredient in this porcelain, it is likely that its true origin should be sought in Bristol, for here, as early as 1750, at "Lowdin's (or Loudin's) China House," which was also a glass-house, there was produced a steatitic porcelain, and this undertaking was, according to an advertisement recently brought to light by William Pountney, transferred to Worcester in 1752 and continued there. The factory here was conducted by a company, of which the manager was Davis until his death in 1766. In 1783, the company was dissolved and the business sold. The purchaser was its London agent, Thomas Flight, who acquired it for his sons Joseph and John. In 1790, Martin Barr was taken into partnership, and in the following year John Flight died; the company was then styled "Flight and Barr," until a younger Barr came into the business in 1807, after which it was known as "Barr, Flight and Barr." The name was again altered in 1813, when Martin Barr the elder died and his son George was taken into the firm. The name then became "Flight, Barr and Barr," and under this style the business was continued until 1840.

A second factory which, however, during its first years was engaged only in decorating porcelain from Caughley, was estab-

lished at Worcester in 1786 by *Robert Chamberlain and Son*, and was likewise continued until 1840, when the two rival establishments were fused into one. Seven years later the older factory was given up, and the second was then carried on under the name of the Chamberlains. In 1848 Walter Chamberlain and John

FIG. 807.—*Solitaire* painted with landscapes by Zachariah Boreman. Derby, about 1790. Herbert Allen Collection.

Lilly became the proprietors; in 1850 the former was succeeded by his son, and at the same time W. H. Kerr was taken into the firm. In 1852 the style of "Kerr and Binns" was adopted, and in 1862 the still existing "Royal Worcester Porcelain Company" was established.

A third factory was founded in 1800 by *Thomas Grainger*, a relative of the Chamberlains. About 1812 the business went by the name of "Grainger, Lee and Co."; in 1888 it was taken over by the "Royal Worcester" company.

The porcelain of Worcester of the earliest period, when steatite was one of its most essential ingredients, alternates in tone between grey and yellow, but is fairly constantly of a bluish-green when seen by transmitted light; it is covered with a pure and even glaze, which is never crazed. After about 1800 it would seem that experiments were made with other ingredients which, however, were gradually superseded by the modern Staffordshire porcelain body. Nevertheless, it has been proved by chemical analysis of a specimen in the Victoria and Albert Museum that Flight and Barr were still producing a steatitic porcelain as late as 1823.

There is a considerable group of porcelain which in paste and glaze resembles at once the productions of the above-mentioned factory of Lowdin at Bristol and the earliest identified pieces from Worcester, but of which Rackham has not ventured to determine definitely the origin as between the two factories. These speci-

mens are recognisable by the fact that they are generally marked either with one or two short strokes or with a saltire cross, incised in the paste before glazing, and, in addition, with various painted signs, including an arrow passing through a circle which is either

FIG. 808.—Two plates with painting in pink and grey *camaïeu* by Askew. Derby, about 1780. Schreiber Collection, Victoria and Albert Museum.

in blue under the glaze or red over it. They are generally painted with Chinese figures or flowers in underglaze blue or in enamel colours. Certain forms, as Rackham has likewise shown, are typical of the group, as, for instance, a mug which is cylindrical but widening outwards at the base, a jug with ordinary lip and scroll handle and a sauce-boat in the shape of conjoined leaves. The slight painting seems in some cases to be the work of an artist also known on the opaque white glass of Bristol. Another feature which has been often but not invariably observed in this group is a short incision made with a sharp instrument on the inner side of the foot-ring. Whether the pieces forming this group (Figs. 809, 810) were executed at Bristol or at Worcester, they belong to the period about 1750–1752, when the above-mentioned amalgamation took place. Some illustrations are given under "Bristol."

FIG. 809.—Sauce-boat moulded in relief, with decoration painted in colours, similar to pieces from the Lowdin factory, Bristol. Worcester, about 1752. Herbert Allen Collection.

The earliest porcelain presumed to originate from Worcester is often, like the oldest Bristol porcelain, moulded with rococo

reliefs borrowed from silver, and painted in the vignette style, within panels formed by these reliefs, either in an underglaze blue (Fig. 810) somewhat recalling that of St. Cloud, or in colours, with small landscapes or with flowers in the Chinese style. Much of the early blue-and-white porcelain from Worcester was at one time ascribed to Bow; so also some of the slightly later wares (Fig. 811), including the specimens noted under Bow as bearing the monogram TF (which Hobson interprets as the Chinese character for jade). One of the principal specimens of the last-mentioned class is a large perforated basket with *chinoiseries* in the Schreiber Collection in the V.A.M. We have also, from the first decade of Worcester, a number of excellent pieces with Kakiemon or other Japanese decoration. Somewhat later (from about 1765) come copies of Imari porcelain (Fig. 812) and Chinese *famille rose;* specimens of this sort are not infrequently marked with quasi-Chinese symbols, the commonest of these being the so-called "fretted square" in blue under the glaze. At a remarkably early date (as far back as about 1756), transfer-printing was in general use as a method of decoration at Worcester, the printing being done here both in black and in red or in various shades of purple (Fig. 813), more rarely (and only from a slightly later date) in underglaze blue; it was very often supplemented with painting by hand, which is particularly pretty in a coffee- and tea-service decorated with ruins in landscapes in the Herbert Allen Collection (exhibited in the V.A.M.). Favourite motives were portraits of Frederick the Great (Fig. 814), George III. and Queen Charlotte, the Marquis of Granby, the elder William Pitt, and especially two scenes from every-day life, one representing a tea-party on a garden terrace (Fig. 815), the other "*L'Amour*" (a gallant kissing the hand of a lady). The transfer-printing process was introduced at

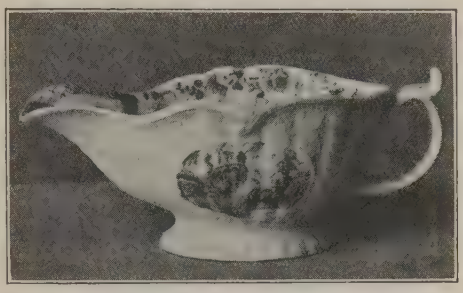

FIG. 810.—Sauce-boat moulded in relief and painted in underglaze blue, similar to pieces from the Lowdin factory, Bristol. Worcester, about 1755. Herbert Allen Collection.

FIG. 811.—Blue-and-white basket with applied flowers and twig handles. Worcester, about 1760–1765. Schlossmuseum, Berlin.

Worcester by the engraver *Robert Hancock*, who was working here until 1774; the copper plates for the printing, however, were also executed by others, and generally after French originals

Fig. 812. — Dish in Imari style. Worcester, about 1765. Herbert Allen Collection.

Fig. 813.—Plate with transfer-printing in purple. Worcester, about 1765. Herbert Allen Collection.

by such artists as Watteau, Boucher and Pillement. The dealers in London, however, at one time preferred to have the beautiful undecorated Worcester painted according to their own taste, until about 1768, when the factory, in order to put a stop to this traffic, engaged the best of the painters of Chelsea. Then followed the most flourishing period of Worcester, during which the factory had at its command a whole series of coloured grounds and painted, in gold-bordered panels reserved upon them, exotic birds, Chinese or natural flowers and scenes in the manner of Watteau. Among the coloured grounds of Worcester the blue is the most famous. It is found sometimes as "powder blue" (Fig. 816), sometimes as the highly prized "scale blue," that is, in a scale pattern (Fig. 817). The most successful colour at Worcester after the blue was an apple- or pea-green (Fig. 818), which is sometimes painted with scales like snake-skin in black, a turquoise, a "maroon" and a "claret colour," as also a canary-yellow, which, however, may at times be somewhat pale. It is not infrequently used over a ground of basket-pattern in relief. An overglaze blue of unusual purity seems to have been com-

Fig. 814.—Plate with portrait of Frederick the Great of Prussia in black transfer-print. Worcester, about 1760. British Museum.

paratively rarely used in any extensive application (as it is, for instance, on a perforated covered vase with modelled and applied white flowers in the Frank Lloyd Collection at the B.M.). A manganese-violet seems to have been still more rarely used as a monochrome or as predominant colour (as, for example, on a mug with the crest of Cooke in the Schreiber Collection). As the tone of the Worcester porcelain varies between greyish and yellowish, so also the colours used by the factory change in such a manner that it is difficult to characterise them. With regard to the underglaze blue, however, it may be said that it usually has a touch of indigo; a violet purple (used especially in transfer-printed landscapes with ruins) is sometimes peculiarly misty; in the exotic birds which were painted at the factory a plum-colour is often prominent.

Fig. 815.—Coffee-pot with "The Tea-party" in black transfer-printing from a copper-plate by Hancock. Worcester, about 1760. Schreiber Collection, Victoria and Albert Museum.

During the most productive period of the factory, which may be reckoned as from about 1768 to about 1780, its modes of decoration are innumerable; few of them, however, were created on the spot. Even a pattern such as the "Blind Earl's pattern" (in slight relief, Fig. 819; so called from being reputed to have been executed for the Earl of Coventry when, in 1779, he lost his sight) was used both at Bow and at Chelsea earlier than the date assigned by the tradition for its creation at Worcester. That Worcester and Chelsea also learned the above-noted Chinese technique with outlines in black washed over with copper-green is evident, for instance, from a mug so treated in the Schreiber Collection, V.A.M. (No. 584). What may rather be peculiar to Worcester is a close ground of oblique gold stripes traversed by flowers and exotic birds (Fig. 820), as also the pattern on a pretty tea-service in the Schreiber Collection with a curtain of green leaves with little red berries among them, supported by a

Fig. 816.—Plate with exotic birds and "powder blue" rim. Worcester, about 1775. Herbert Allen Collection.

rococo trellis-work in gold (Fig. 821). Some local painters, with their peculiar style or mannerism, have rendered a small portion of the Worcester porcelain distinguishable from the residue, as, for instance, about 1770 *Donaldson*, represented in the Frank Lloyd Collection (B.M.) by a pair of square vases with peasant scenes (Fig. 822), *O'Neale*, the aforementioned *Billingsley*, who worked at Worcester from 1808 to 1811, and still later, *Thomas Baxter*, who, with an interruption from 1816 to 1819, was working at Worcester from 1814 till his death in 1821. By that time, however, Worcester had long since left its best years behind. While copying Sèvres, the factory had also as early as about 1775–1780 adopted the neo-classical forms which here, as everywhere else, soon put an end, as far as porcelain was concerned, to the freedom formerly enjoyed by artistic caprice. Moreover, with a view to cheap mass production, the old modes of decoration were soon simplified and coarsened by the Flights and Barrs. Some few delicate, though always rather jejune pieces of their period are, however, to be found, and some few peculiar ones as well, such as vases, etc., in which the decoration is restricted to a kind of trophy of various feathers. Soon, however, the pseudo-rococo set in, and with its polished brassy gilding in combination with an inartistic selection of colours, finally put an end to the last remnants of good taste at the factory, which, after having been in many ways the most distinguished in England, became one of the most flagrant destroyers of taste. It must, however, in fairness be said that delicately treated specimens can also be found from the factory of the Chamberlains, as, for instance, by Baxter (after Angelica Kauffmann) in a still tolerable Empire taste (Fig. 823).

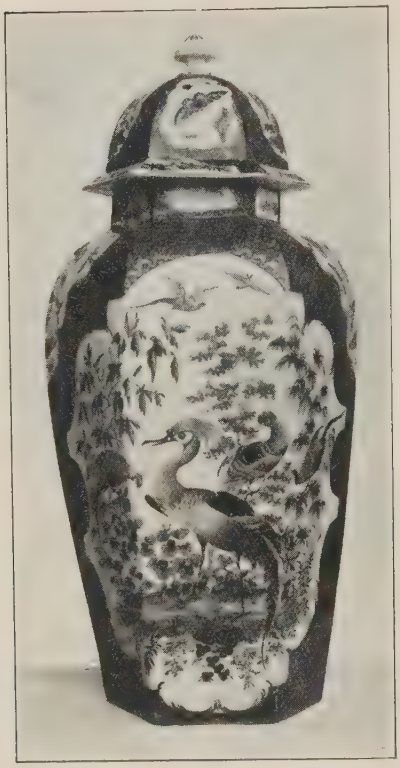

Fig. 817.—Hexagonal vase with exotic birds in panels on a ground of dark blue scale-pattern. Worcester, about 1770. Schreiber Collection, Victoria and Albert Museum.

The best-known Worcester marks of the period prior to 1783 are a crescent, the letter W and a sort of Chinese seal mark, the "fretted square" already mentioned. The crescent is sometimes found painted in gold or enamel colours over the

glaze, sometimes also printed in blue, but as a rule—like the other marks—painted in underglaze blue. Other marks of the first period are imitations of Chinese characters, the Meissen crossed swords (with the addition of the numerals 9 or 91), the Sèvres double *L*. After 1783, the crescent was occasionally used as a mark at the old factory, but often accompanied by the name "*Flight*." From 1792 to 1807, the usual mark was "*Flight & Barr*" surmounted by a crown. For the later marks, which will hardly be of interest to collectors, reference must be made to books of marks and special works on the subject. With regard to the earliest factory at Worcester, it should perhaps here be noted that in 1771, according to the statement of an eye-witness, it was producing figures, though only very few of these have been identified up to now, and these not with positive certainty.[29]

FIG. 818.—Vase with exotic birds in panels on a deep green ground. Worcester, about 1775. British Museum.

At CAUGHLEY, in the neighbourhood of Broseley, in Shropshire, a pottery had already been in existence for nearly ten years when *Thomas Turner*, a pupil of the engraver Robert Hancock, settled there in 1772, and got the factory to turn its attention to porcelain. It would seem as if Hancock himself followed after, on leaving Worcester in 1774 (compare p. 514 and Note 30). A pupil of Turner was *Thomas Minton*, afterwards so famous. It is presumably to Turner that Caughley owes the motives of decoration which more than all else gained the factory its renown about 1780, namely, the "Willow pattern" and the "Broseley Blue Dragon pattern." Both were printed in blue under the glaze, but for the first, as can be seen from an early stage in its develop-

FIG. 819.—Plate with "Blind Earl's pattern" (a relief pattern with rosebuds) and flowers painted in colours. Worcester, about 1765. Herbert Allen Collection.

ment in a little oblong dish in the British Museum, further retouching in gold was sometimes used. The Broseley Blue Dragon pattern is found in two kinds of blue, one a cobalt, the other more of a lavender colour. It was used for tea and coffee services, whereas the willow pattern was used for whole table services. There is an interesting chapter by Mrs. Hodgson on the spread of the willow pattern to other factories and its variations there (*How to Identify Old China*, p. 41 ff.).

FIG. 820.—Tea-pot with exotic birds painted in colours on a ground of gold stripes. Worcester, about 1775. Schreiber Collection, Victoria and Albert Museum.

When Chamberlain in 1783 founded a factory at Worcester with the sole object, to begin with, of decorating porcelain from elsewhere, he obtained his supplies of white ware from Caughley. There are therefore quite naturally certain points of similarity between late Worcester and Caughley porcelain, though, on the whole, the latter is technically somewhat inferior to the former. Caughley porcelain, the great majority of which is decorated with printing in underglaze blue, and mostly with Chinese flowers (Fig. 824), has often gone blue in the kiln; the porcelain itself, however, is yellowish, a trifle brownish by transmitted light. The underglaze blue with which, as we have said, it is mostly decorated, is of a slightly indigo tone, clean and strong, that is, when it has not "run." Enamel colours were used at the factory chiefly for natural flowers, which may at times be somewhat too gaudy in hue. They are, however, also occasionally found in conjunction with underglaze blue and gold (as on the jug, Fig. 825, in the Schreiber Collection). Blue in combination with a thin and fine gold was used from about 1780 onwards for a pattern called the "Salopian sprig," "Salopian" being the name by which Caughley porcelain was known in the trade. A

FIG. 821.—Tea-pot painted in colours (festoons of green foliage with red berries) and gold. Worcester, about 1775. Schreiber Collection, Victoria and Albert Museum.

peculiar ornamental pattern in underglaze blue was shared by Caughley with Worcester (called at the latter place "Queen Charlotte's pattern," Fig. 826); so, indeed, was much else besides. In place of a scale blue like that of Worcester, however, Caughley seems to have preferred a blue ground with the Sèvres pattern resembling grease spots. The marks of Caughley are the letters C and S (Caughley—Salopian), which are found both printed and painted in underglaze blue. We also find a crescent like that of Worcester, numerals disguised as a kind of Chinese character, and at times the word SALOPIAN. The largest accessible public collection of the porcelain of this place is undoubtedly that made by Alfred Darby and presented to the Victoria and Albert Museum.

FIG. 822.—Vase (one of a pair). Painted by Donaldson. Worcester about 1770. Frank Lloyd Collection, British Museum.

In 1799, the Caughley factory was purchased by John Rose, a pupil of Turner, who had set up for himself at Jackfield about 1780, but soon after moved his factory to COALPORT, a place on the Severn, thus becoming almost an opposite neighbour to the Caughley works. From here John Rose managed both factories until 1814, when he gave up the older one. Some years after, however, the factories meantime established at Nantgarw and Swansea were also swallowed up by that at Coalport, which exists to this day.

Early Coalport porcelain, which is, as a rule, unmarked (only rarely does it bear the name of the factory impressed or painted, or the letters C B D, that is, "Coalbrookdale," as the factory was also called), is so like that of Caughley that it is difficult to distinguish between them. From 1810 to 1820 it was often painted with flowers in the Swansea style (see below). In 1819 William Billingsley, the founder of the Nantgarw factory (also referred to below), moved to Coalport, where he died in 1828, after having introduced here a porcelain body used by him at Nantgarw and Swansea. John Rose, who lived until 1841, had meanwhile, about 1820, invented a felspar glaze which contained no lead and could be fired at a comparatively low temperature. Porce-

lain with this glaze is sometimes marked "Coalport improved Feltspar Porcelain . . . J. Rose & Co." Later on Coalport went in for imitating a little of everything, from *famille rose* to

FIG. 823.—Three mugs with figure-subjects either in grey monochrome or in colours, by Thomas Baxter after Angelica Kauffmann. Worcester, about 1820. Herbert Allen Collection.

Meissen, Sèvres and Chelsea. That under John Rose it imitated not only Sèvres porcelain (Figs. 827, 828), but also the Sèvres mark, has already been noted in the chapter on the great French factory. It may here be added that the same reprehensible procedure was followed in copies after Meissen and Chelsea. After Swansea and Nantgarw had been merged in the Coalport factory, a new mark was introduced here consisting of a large monogram CS (Coalport—Salopian) and in the same, in smaller characters, the letters C S N (for Coalport—Swansea—Nantgarw). For the later marks and wares we must refer respectively to the books of marks, and the special English literature on the production of porcelain in that country, the essential works being cited at the end of the present volume.

FIG. 824.—Mustard-pot with Chinese flowers, etc., printed in underglaze blue. Caughley, about 1775–1790. British Museum.

Though all the larger English factories about 1800 followed more or less exactly the formula invented by Spode for the production of bone china, two small factories in South Wales founded as late as 1811 and 1814 respectively still adopted once more the formula for the old French glassy soft porcelain. These were the factories of NANTGARW and SWANSEA.

The factory at Nantgarw was founded by the same *William Billingsley* whom we have repeatedly mentioned already, and whose name is a famous one in England. While working at Derby he made a name for himself already as the finest flower-painter of the time. His speciality was painting roses in a peculiarly artful way of his own, modelling them by "taking out" the high lights in the wet colour. In 1796 he left Derby, and, in association with *John Coke*, started a factory at PINXTON, in the east of Derbyshire. Here he produced for the first time his old-fashioned glassy porcelain, but probably took the secret with him when, about 1801, he left the factory, for its ware after that time became clayey and opaque. Marked specimens of Pinxton porcelain ("*P.*" in red; *Pinxton* is also said to occur) are rare, and unmarked specimens are hard to identify, as the later ones come so close to the ordinary Derby ware both in material and style. The decoration consists either of ornamental flowers, strewn roses and cornflowers, or landscape views (Fig. 829), which are sometimes in monochrome (especially dark brown), sometimes in rather faint colours (among which Rackham notes as specially typical a yellowish-green and a pale salmon-pink). Gold is sparingly used in Pinxton porcelain, and on the edges blue or red often takes its place. As regards ground colours, the factory seems only to have possessed a yellow, and a salmon-pink less frequently used.

FIG. 825.—Jug painted in underglaze blue and in enamel colours and gold. Caughley, about 1790. Schreiber Collection, Victoria and Albert Museum.

But to return to Nantgarw, where, as we have seen, Billingsley established a factory in 1811, after having left Pinxton in 1801. The intervening years he spent partly in painting on Staffordshire and other porcelain, partly in making fresh and again unsuccessful attempts to set up for himself as a

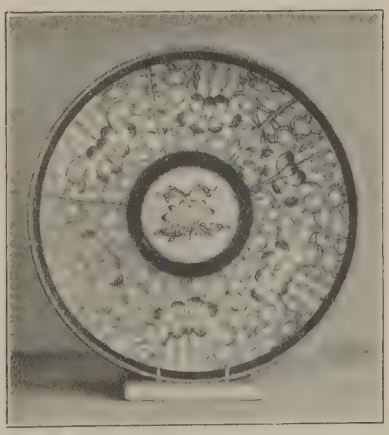

FIG. 826.—Saucer decorated in underglaze blue. Caughley, 1772–1799. Victoria and Albert Museum.

Fig. 827.—Vase (one of a pair). Imitation of Sèvres with painting in the style of Boucher in panels on a *rose-Pompadour* ground. Coalport, about 1850. Herbert Allen Collection.

manufacturer, with the final result that he was forced, after all, to work for Flight and Barr at Worcester. Even the factory at Nantgarw was not a decisive success, and in 1814 he found himself already obliged to give up the business. But he himself was evidently always in demand; for no sooner had he closed down at Nantgarw, than the factory at Swansea was opened to him. It had developed out of the "Cambrian Pottery," founded at the same place in 1764, but which did not begin to take up porcelain till 1814, when it came under the management of *Lewis Weston Dillwyn*. It was he who called in Billingsley, and with him his son-in-law, *Samuel Walker*. They, however, only remained with the Swansea factory until 1817. It passed into the hands of the firm of *Bevington and Co.*, while Billingsley got the Nantgarw factory to work again, but migrated from here once more in 1819 to Coalport (where he had already set up a kiln in 1811), leaving Nantgarw to *William Weston Young*, who had formerly been engaged at the Cambrian Pottery. With the assistance of *Thomas Pardoe*, a flower-painter of Bristol, who had also formerly worked at Swansea, Young kept the Nantgarw factory going until 1822, when it was closed for good. Bevington and Co. did not succeed in maintaining the Swansea establishment much longer; it closed down in 1823 or 1824.

Fig. 828.—Plate, imitation of Sèvres with coloured flowers in the middle and, on the rim, exotic birds in reserves on an apple-green ground. Coalport, about 1850. Herbert Allen Collection.

A natural result of this close family relationship between the two factories is the inherent resemblance between their respective productions. Wherever Billingsley went, he played his old-fashioned technique as a

trump card, though it was anything but gratifying to work with. His porcelain was certainly more transparent than any other in England, but in other ways imperfect, and moreover, of too cold a white to be beautiful. And at Swansea, after he left there in 1817, it was superseded under Dillwyn partly by a steatitic ware (the "trident" body, so called from the mark impressed in it to distinguish it), partly by a ware containing bone-ash, which Bevington and Co. also continued to use.

FIG. 829.—Tea-pot painted in colours with landscapes and gilt. Pinxton, about 1800. Herbert Allen Collection.

As will have been understood from the foregoing, it is more particularly the Swansea porcelain of the period of Billingsley which resembles that of Nantgarw. And it is the more difficult to distinguish the one from the other inasmuch as the impressed mark of Nantgarw (NANTGARW or NANT GARW with or without the letters C W—for "China Works"?) was also used at Swansea. The Swansea ware of Dillwyn, which is harder, less transparent and markedly greenish by transmitted light (of the tone of a duck's egg),[31] is marked SWANSEA, with or without two crossed tridents or a single one. The ware of Bevington and Co. bears the name of the firm in full.

FIG. 830. Sugar-basin painted with roses in the style of Billingsley. Swansea (Nantgarw paste), about 1815. Herbert Allen Collection.

Disregarding the marks, and looking only at the artistic differences between the two factories, we find these more than difficult, impossible even, to discern for any save those who have made the book by W. Turner on the two factories, and the subtle explanation by R. Drane in the same work of the distinctive peculiarities of their painters,[32] the object of a study which those less directly interested would hardly find worth while; for, to tell the truth, the porcelain of Swansea and Nantgarw, by far the greater part of which is decorated, or over-decorated, with excessively naturalistic flowers, is as regards

taste among the most degenerate of all English porcelain. Not even the more or less authentic works of the famous Billingsley can possibly be admired for anything beyond the dexterity which,

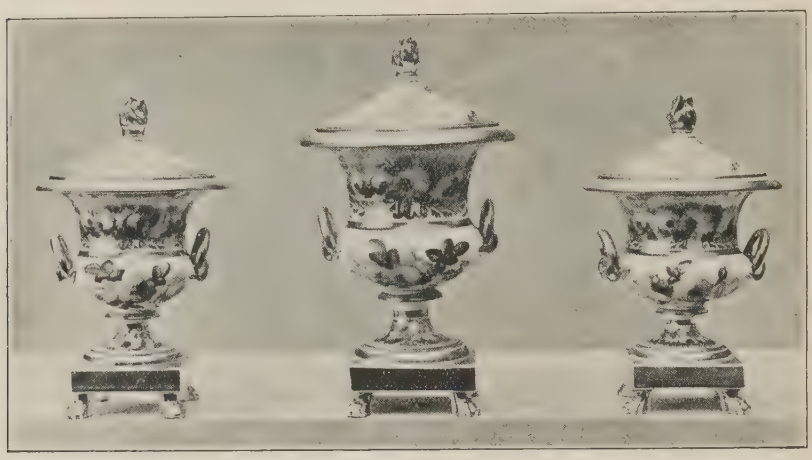

Fig. 831.—Three vases painted with roses in the style of Billingsley. Swansea (Nantgarw paste), about 1814–1820. Herbert Allen Collection.

in his imitators (Figs. 830, 831), often degenerated into coarseness. The two factories themselves, however, should not as a rule be held responsible for the worst monstrosities which go by their respective names, as much of their porcelain was sold white and decorated by outsiders elsewhere (Fig. 832).

"Lowdin's China House" at Bristol, a glasshouse which also produced a soft (steatitic) porcelain, has already been mentioned under Worcester, the latter part of its operations being transferred to that city in 1752. It must have been a couple of years later, about 1755, that an apothecary of Plymouth, and possibly part owner of the Lowdin factory at Bristol, *William Cookworthy*, discovered the first kaolin found on English soil, namely, in Cornwall. On the basis of this find, a second factory was started at Bristol about 1760, but it only lasted until 1765. Soon after, in 1768, Cookworthy set up a factory for hard porcelain at Plymouth, which he transferred to Bristol in 1770. Here it only bore his name for a few years; in 1773 it was sold, together with all patent rights, to *Richard Champion*, whose foreman was John Brittan.

Fig. 832. — Soup-plate probably painted in London. Nantgarw, about 1817 (painted later). Herbert Allen Collection.

Champion himself, however, did not long retain the factory in his hands; in 1781, on account of financial difficulties, it was sold, together with its patent, to a syndicate of Staffordshire potters, who thereafter continued the manufacture of the Plymouth-Bristol hard porcelain at a works named New Hall at Shelton (Hanley).

Fig. 833.—Plain white sauce-boat, moulded in relief. Marked *Bristoll*. Made at the Lowdin factory, Bristol, about 1750. British Museum.

As already pointed out, it is difficult to distinguish between the steatitic soft porcelain of Bristol and Worcester of about 1750–1752, the largest collection of which is perhaps that made by E. F. Broderip, and given by him to the Victoria and Albert Museum. Some specimens, however, marked "Bristoll" (Fig. 833) enable us to draw conclusions as to others. Rackham, for instance, is undoubtedly right in attributing to "Lowdin's China House," among other things, a pair of bowls in the Herbert Allen Collection (exhibited at the Victoria and Albert Museum) with rococo panels in relief and, within these, *chinoiseries* in the colours of the *famille verte* (Fig. 834).

The hard porcelain of Plymouth (Fig. 835) has for its mark the alchemists' symbol for tin, which resembles a combination of the numerals 2 and 4. The mark is found in underglaze blue, in red or blue enamel over the glaze and—on some of the finest pieces—in gold. A single specimen, a mug in the B. M. with the arms of Plymouth and the name of the town in full, is dated "March 14, 1768." It is decorated in underglaze blue, a colour which here, in the first English true or hard paste porcelain, turned out somewhat unsuccessfully, being either pale or blackish-blue. Altogether, the production was very imperfect, often with black specks (a specially good instance of this is a teapot, No. 717, in the Schreiber Collection) and showing traces of the wheel. Where enamel colours are used, in Kakiemon or other Oriental designs, they have, as a rule, fused only imperfectly with the glaze. The

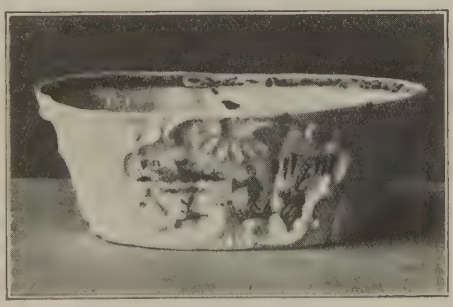

Fig. 834.—Bowl moulded in relief and painted in *famille verte* colours. Bristol (Lowdin factory), about 1750. Herbert Allen Collection.

largest public collection of this porcelain, that of Lady Charlotte Schreiber in the V.A.M., contains not a few figures; some are greyish-yellow or greyish-blue in tone, and without colours;

Fig. 835.—Coffee-pot and mugs of hard porcelain, painted in underglaze blue or enamel colours. Plymouth, about 1770. British Museum.

most, however, are in colours and gold with rococo bases touched up in red. Some are rather clumsy; others have finely modelled "*bocages*" as a background, and dresses with pretty small patterns. Among the best plastic work of the factory are some large figures of women representing the Continents (Fig. 836); among its "useful" porcelain may be mentioned several mantelpiece sets simply and tastefully decorated with flowers and insects in natural colours (Fig. 837).

Fig. 836.—Asia; one of a set of the Four Continents. Statuette in hard porcelain, painted in colours and gilt. Plymouth, about 1770. Schreiber Collection, Victoria and Albert Museum.

The later porcelain of Bristol is thus a continuation of this Plymouth ware (and not of that of Lowdin). Indeed, the earliest hard-paste Bristol porcelain is not marked "Bristoll," like the Lowdin porcelain, but sometimes bears the Plymouth mark alone or in addition to the cross which was the usual mark of Champion. This cross was painted mostly in blue over the glaze or in gold, more rarely in underglaze blue. Champion also used another mark in blue over the glaze, a B painted over an imitation in underglaze blue of the crossed swords of Meissen. Possibly he wished thus to suggest that the factory, under his control, was following the Saxon school, after having previously worked for the most part after Oriental models.

The hard porcelain of Bristol is milky white, with a cold, shiny glaze on which the

enamel colours stand out high, as it was too hard for them to fuse with it. Wheel-marks such as those on Plymouth porcelain are also found on that of Bristol. The most characteristic colour in

FIG. 837.—Chimney-piece set decorated with flowers and insects in enamel colours and gold. Plymouth, 1768–1770. Schreiber Collection, Victoria and Albert Museum.

its decoration is a beautiful transparent copper-green, which Champion used especially for festoons and garlands of leaves. In combination with this we occasionally find—as in the British Museum, on a cup and saucer referred to again later on—*grisaille* painting in medallions (Fig. 838). Ground colours are not common; we find, however, among others, a yellow (Fig. 839) and a "scale blue" (Fig. 840). The gilding is often rich, on the finer specimens tooled. That the underglaze blue is extremely rare in Bristol porcelain, and even, in large specimens (Fig. 841), superseded by an enamel blue, is evidently due to a dislike on the part of Champion for a colour everywhere employed chiefly on "useful" ware. By exception he made the so-called "Cottage China" (Fig. 842), which is, moreover, difficult to identify. It was a cheap blue-and-white or polychrome production with simple flower patterns, designed for the country markets; apart from this, what he really aimed at was the manufacture of first-class porcelain. Transfer-

FIG. 838.—Cup and saucer with subjects from the story of Theseus painted in greyish-brown monochrome on a Pompeian red ground. Bristol, 1774. British Museum.

Fig. 839.—Hexagonal vase with yellow ground and dark brown flowers. Bristol, about 1770–1781. British Museum.

printing was accordingly very little used at his factory, but with great skill when used at all.

To meet the artistic ambitions which he cherished, Champion had a staff of able painters and modellers. The best known were the miniature-painter *Henry Bone* and the flower-painter *William Stephens*, the flower-modeller *Thomas Briand* and the sculptor who used the mark T°, generally supposed to have been a certain *Tebo*, whose existence, by the way, we have already referred to under Bow and Worcester. It has been asserted that the Bristol painters marked their work with numerals, Bone with the figure 1, Stephens with the figure 2. Various circumstances, however, argue against the probability of this. On the other hand, it seems plausible to ascribe to the flower-modeller Thomas Briand the series of fairly large oval plaques in biscuit with frames of applied modelled flowers surrounding a coat of arms, or a portrait in relief (Fig. 843), which constitute one of the few independent contributions made by Bristol, and equally by England as a whole, to the repertory of forms created on the Continent for hard porcelain.

Fig. 840.—Vase (one of a pair) with birds painted in colours in panels on a ground of blue scale-pattern. Bristol, about 1775. Herbert Allen Collection.

Bristol, like most of the other English factories, had an uncertain sense of colour. Even though it may perhaps be Plymouth, and not Bristol, which should be held responsible for a particularly crude combination of a bright blue marbled ground enclosing gold-bordered panels with polychrome flowers on a coffee-pot and teapot in the Schreiber Collection (V.A.M., Nos. 716 and 722); many other examples could be mentioned to show that Bristol was capable of combining incom-

patible colours. As one of the most serious offences in this respect we may point out a hexagonal vase in the B.M. (Fig. 841) with applied flowers in relief painted in natural colours, further decorated with two landscapes in blue monochrome, two others in crimson, and two (with exotic birds) in natural colours. On the other hand, some of the Bristol porcelain ranks among the finest that England has to show by virtue of its endeavours to imitate the productions of Meissen at its best period. Particularly beautiful are some pieces which are known, or presumed, to have been exhibited in Parliament by Champion in 1775, when he was applying for a continuation of his patent. Among these are, for instance, two cups with tooled gold flowers, in the B.M., where also are preserved the above-mentioned cups and saucers with scenes from the story of Theseus painted *en grisaille* on a reddish-brown ground. Charming again are several pieces of a service executed for the Plumer family, including especially a little cream-jug in the B.M. with two spouts and two handles, and festoons of foliage in green. But though Bristol evinced a predilection for the imitation of Meissen models, Sèvres was not neglected there; excellent copies of the productions of the French factory were made at Bristol, affording instances, among many others, of the remarkable ease with which the colour effects of eighteenth-century soft porcelain could be transferred, with more or less illusive effect, to the hard, and *vice versa*. In this connection, we would call attention to the bird painter mentioned by Rackham (in the *Burlington Magazine*, Vol. XXV., May 1914), who can be proved to have worked at Plymouth, Bristol and Worcester, and who might be thought to be identical with the famous Evans of Sèvres, did we not know that Evans never left the French factory. Generally, however, Bristol most resembles Meissen. A group such as the "Venus and Adonis" may safely be said to compare

FIG. 841. Hexagonal vase. On two sides exotic birds, on two others landscapes in bright blue enamel, and on the two last, landscapes in crimson. Bristol, about 1770–1781. British Museum.

with similar works from the Saxon factory, while works of a more English character, with the mark of the mysterious "Tebo" (presumably a Frenchman), such as the delightful and natural statuettes

FIG. 842.—Cup and saucer, painted with flowers in colours (presumably "cottage china"). Bristol, about 1780. Victoria and Albert Museum.

of children chosen to represent the Seasons (Fig. 844), may perhaps best be appraised merely by saying that they are among the best productions in the whole range of English porcelain-modelling.

A small and insignificant factory at LOWESTOFT, in Suffolk, as already noted in Vol. II. (p. 158), for some time enjoyed an undeserved reputation, being regarded as having decorated a great part of the so-called "India china." True, this factory, like Chelsea and other English establishments, did perhaps occasionally decorate Chinese porcelain, but not to any notable extent. The Lowestoft factory lived by the production of an agreeably decorated soft-paste "useful" porcelain, which makes it the more remarkable that anyone should ever have been able to ascribe to it such a universally known porcelain as the "India china," which is as hard as stone.

FIG. 843.—Biscuit medallion with relief of Benjamin Franklin, framed in applied modelled flowers. Bristol, 1770–1781. British Museum.

The factory was founded in 1757 and existed until 1802, but had no regular mark of its own, and though its occasional use of

the marks of other factories, particularly Worcester, has helped to blur the picture of its own production, this can nevertheless be sketched in rough outline, partly from a number of pieces with

Fig. 844. — Winter and Spring. Statuettes painted in colours, marked T° (Tebo ?). Bristol, about 1775. Schreiber Collection, Victoria and Albert Museum.

local inscriptions or views (in the B.M., for instance, a dish with Lowestoft church, etc., Fig. 845), partly from discoveries in 1902, comprising moulds, wasters, fragments, etc., on the site where the factory once stood. The Lowestoft paste, which contains bone-ash and may vary greatly in tone, but has a fairly constant greenish-yellow tint by transmitted light, resembles that of Bow ; its decoration, when painted or printed in underglaze blue, resembles that of Worcester, from which several of its motives are taken. From about 1770, the factory also began to decorate with enamel colours (red and violet are prominent), which were used for flowers and rococo scrolls. The shapes also, which are often moulded in slight relief, show the prevalence of the rococo, which lasted longer here than elsewhere ; it was not until the close of the eighteenth century that it gave place to neo-classicism. While the blue-and-white painted or printed porcelain of Lowestoft (Fig. 846) is always in a simple Chinese style, the polychrome painted ware comprises more or less natural flowers, including cornflowers similar to those of the French factories. A frequently

recurring feather-like motive is characteristic of the factory, whose productions would otherwise lack individuality, were it not that many of them bear the names of their middle-class owners, and dates. "A trifle from Lowestoft" is an inscription occurring again and again—we find it even in the Sèvres Museum—on modestly but pleasingly painted inkstands (Fig. 847) or cylindrical mugs from the factory, thus also showing that, in contrast to Chelsea or Worcester, for instance, it had its customers among unexacting middle-class people. The large book which Spelman has written about it is much more than it can maintain. The author has even, on the strength of two deformed arms in biscuit found during the excavations mentioned above, assigned to it a little series of figures painted in colours. There is nothing beyond the two doubtful arms to show that the factory ever turned its attention to plastic work.

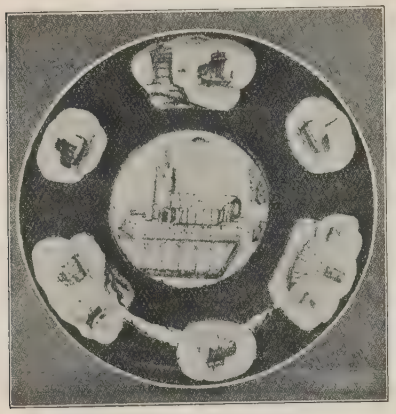

Fig. 845.—Saucer with views of Lowestoft in reserved panels on a "powder-blue" ground. Lowestoft. British Museum.

At Liverpool, where *John Sadler* and *Guy Green*, in their "Printed Ware Manufactory" in Harrington St. (see Vol. I., p. 514 f.), decorated quantities of earthenware and perhaps porcelain from factories in other parts of England, there was no lack of local potteries, and in one of these it is said that a certain *Richard Chaffers* was producing porcelain as early as 1756. Among other somewhat later manufacturers of porcelain in the same city are mentioned Samuel Gilbody, Philip Christian, Seth and John Pennington, and Zachariah Barnes. Their porcelain cannot be identified with certainty, for they used no factory marks; from some local excavations in Liverpool, however, and the finding of wasters and fragments on that occasion, it is believed that the city can be credited with certain types—only poor ones, to be sure—formerly attributed to Longton Hall (Fig. 848). A jug in the Schreiber Collection (V.A.M., Fig. 849) which has been ascribed temporarily to Worcester, after having previously been regarded as Liverpool,

Fig. 846.—Wedding bowl with inscription painted in blue. Lowestoft. British Museum.

should according to Rackham be restored to Liverpool once more. A late-established factory in or near the city is mentioned in Vol. I. (p. 542). This is the so-called *Herculaneum Pottery*, erected in 1796 at Toxteth Park, on the right bank of the Mersey, near Liverpool. Porcelain was made here from about 1800 to 1841, the types being generally similar to contemporary Staffordshire porcelain; in the V.A.M. are pieces with landscapes in black Indian ink tones.

FIG. 847.—Blue-and-white inkpot with inscription. Lowestoft. British Museum.

The first pottery in STAFFORDSHIRE to experiment with porcelain is said to have been that of *William Littler* at Brownhills, near Burslem (see Vol. I., p. 522), which seems to have been moved about 1750 to LONGTON HALL, near Stoke-upon-Trent. After 1758, we hear no more of the factory of Littler, but it is generally supposed that *W. Duesbury* purchased it about that time, as he purchased afterwards those of Bow and Chelsea, and combined his businesses at Derby. Two kinds of Longton Hall porcelain are known. One, presumably the earlier, is a soft, glassy, highly transparent ware, resembling early Chelsea; the other, which is somewhat harder, is more like Worcester. The mark, which is in blue under the glaze, consists of two backward leaning L's intersecting above a vertical row of dots. The most conspicuous shapes made by this factory are some which are more or less formed of, or covered with, strongly-veined leaves in relief, which give the effect of being cast from nature (Fig. 850). Other forms go back to the salt-glazed stoneware of Littler. This applies, for instance, to the sauce-boat shown in Fig. 851, while the vase, Fig. 852, is an instance of the more degenerate rococo in which the factory worked, and to which modelled flowers were often applied, though not to the same overwhelming extent as here. A mode of decoration probably peculiar to Longton Hall is the

FIG. 848.—Tea pot painted with flowers in blue, red and gold. Liverpool, about 1780. Herbert Allen Collection.

application of designs like those on Battersea or Staffordshire enamels, in white enamel pigment on a strong blue ground (Fig. 853). This strong blue, which is often laid on in stripes, is in itself typical of Longton Hall. W. Bemrose, in his book on Longton Hall, shows a tendency common among biographers to glorify their subjects by making them richer and greater than nature or history warrants; he assigns to the factory a whole series of polychrome statuettes, though probably none of them has any mark or other proofs of such origin.[33] It is presumably as a further consequence of this that the Victoria and Albert Museum has ascribed to the factory a very pretty figure presented to the museum in 1921 by Mr. Alfred Hutton. It is the figure of a man (Fig. 854) in a dancing pose, equally charming in the movement and in the delicate colours with which it is decorated—a yellow, a pink and a green—which cannot otherwise be said to be the strong point of the Longton Hall factory.

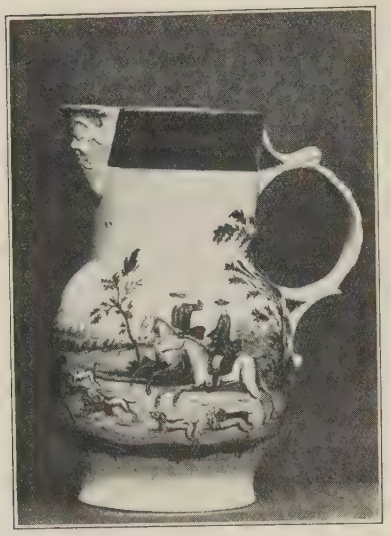

FIG. 849.—Jug with hunting-scene in colours. Liverpool, about 1770. Schreiber Collection, Victoria and Albert Museum.

As already explained, the Bristol factory of Champion ended at NEW HALL. Under the name of the "New Hall China Manufactory" it existed here from about 1782 to 1825. The earliest New Hall porcelain, which seems rather hard than soft, is either decorated like the Bristol "Cottage China" or with patterns also found on the first porcelain of Minton. It is, however, in general hard to identify, being at most marked with an *N*, and as a rule entirely unmarked. From about 1810, the factory changed over to the bone china which had in the meantime become the standard Staffordshire body. This later ware, which is often marked with the name of the works in printing, is whiter than the earlier type, but at the same time deader in tone and, as a rule, coarsely and garishly decorated (Fig. 855).

FIG. 850.—Plate with underglaze blue rim moulded with foliage. Longton Hall. Schreiber Collection, Victoria and Albert Museum.

A mark which is frequently met with—even in Denmark—on English household porcelain is the name *Davenport* (with or without an anchor, varying in shape). This name originated at Longport, where John Davenport in 1793 transformed an older pottery to a porcelain factory. In some way or other the Longport factory seems to have been personally connected with that at Derby, for the porcelain of Davenport resembles that of Derby in regard both to paste, glaze and decoration. In its most luxurious form it is often richly gilt, with a blue or apple-green ground and panels in reserve therein with flowers or fruit painted in colours. For the rest, it bears, as a rule, only too distinctly the stamp of the all too late period to which it mostly belongs, the factory of John Davenport being carried on by his successors right up to 1887.

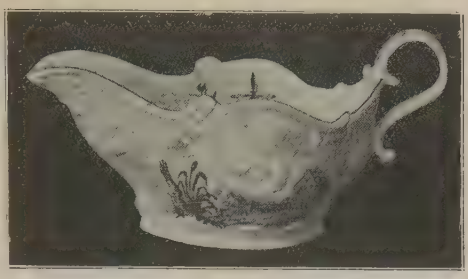

Fig. 851.—Sauce-boat moulded in relief and painted in purple. Longton Hall, about 1755. Herbert Allen Collection.

The factory of *Minton* at Stoke-upon-Trent lasted longer still, even to the present day. It began to produce porcelain in 1796, under the management of *Thomas Minton*, an engraver of plates for transfer printing, who had previously worked under Turner at Caughley (cf. p. 517) and latterly under the first Josiah Spode at Stoke. On his death in 1836, the factory passed to his son Herbert, and it remained in the same family until 1883, when it was turned into a limited company. The factory seems to have put on the market its first bone china (made after the formula invented by the second Josiah Spode) in 1798. It was partly like that of Derby, partly like that of Spode, and was marked (as a rule in blue *over* the glaze) with an M between two crossed S's. Later on, the factory aimed, among other things, at imitating Sèvres. Its technical skill was

Fig. 852.—Vase with applied flowers and birds painted in colours. Longton Hall. Schreiber Collection, Victoria and Albert Museum.

at all times great, its taste bad, like that of the age as a whole (Fig. 856).

In STOKE-UPON-TRENT was also situated the factory of the first Josiah Spode, referred to already in Vol. I. (p. 540), in which, towards the close of the century, the second Josiah Spode produced the famous bone china, the composition of which, a mixture of the ingredients of true porcelain with bone ash, was soon afterwards used in all the Staffordshire works and is to this day the formula for practically all English porcelain. The second Josiah Spode died in 1827, and the third bearer of the name survived him only a few years. The factory was still carried on, however, in the name of Spode until 1833, when it passed to *William Taylor Copeland*, and is still working in the possession of this family.

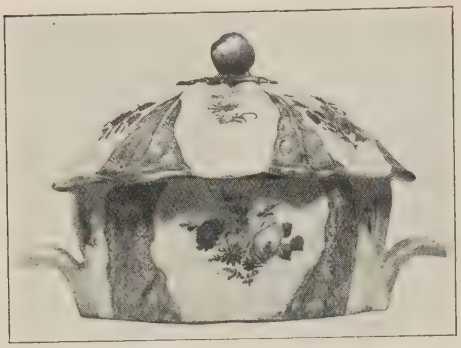

FIG. 853.—Covered dish with alternate blue and white leaves in relief; on the white, flowers painted in colours, on the blue, designs in white enamel. Longton Hall. British Museum.

FIG. 854.—Dancing youth. Statuette painted in colours. Longton Hall or Derby (?), about 1755. Victoria and Albert Museum.

Like Derby, it showed a preference for a series of "Japan patterns" in the Imari colours, blue, red and gold, and also used transfer-printing on a large scale. Its mark was originally the name "Spode" with or without a descriptive addition such as "Stone China" or "Felspar Porcelain." About 1846 Copeland invented a ware which, from its likeness to marble, was named *Parian*. It was used for the most part unglazed, in the biscuit state, for reproductions of large sculptures on a smaller scale.

The factory of *Wedgwood*, called ETRURIA, near Hanley (see Vol. I., p. 527), also manufactured porcelain at the beginning of the nineteenth century (from 1812 to 1816). It is generally marked "Wedgwood" in red print, and often decorated with birds and insects in transfer printing, afterwards coloured with enamels (Fig.

857). Finally, as the most belated in its establishment of all the belated English porcelain factories, we will mention the Rockingham Works at Swinton, in Yorkshire (compare Vol. I., p. 542), whose period of activity, as far as porcelain is concerned, extends from about 1826 to 1842, thus covering just that time when taste, not only in England but all over the world, was at its worst (Fig. 858).

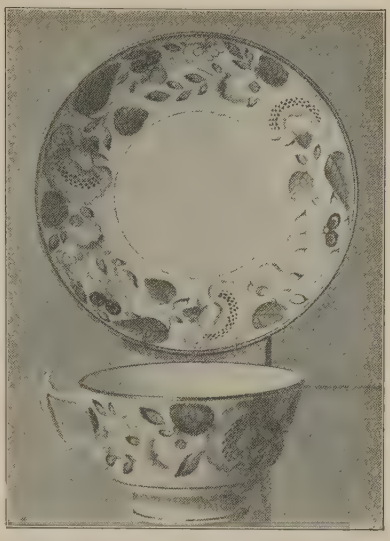

Fig. 855.—Cup and saucer with stylised flowers painted in colours. New Hall, about 1810. Herbert Allen Collection.

The fact that so much of the English porcelain is of a late period, "a bad period," as collectors say, certainly explains the slight degree of popularity enjoyed by this porcelain in general on the Continent. The bad taste of late English porcelain has here overshadowed the fact that England did in the eighteenth century produce not a little porcelain which in artistic respects can be set side by side with contemporary porcelain from the rest of Europe, while some of it at least has a distinctive stamp of its own, though we cannot, taking it all round, say that any independent style was developed out of its independent technique. In some few of the larger Continental museums one may certainly meet with a small group of Chelsea or Worcester porcelain; isolated specimens from the smaller English factories have also chanced to find a resting-place here and there. Up to the present, however, English

Fig. 856.—Two vases and flower-pot painted with flowers and figures in colours. Minton factory, Stoke-on-Trent, 1810–1860. Herbert Allen Collection.

porcelain has not been systematically collected anywhere on the Continent, and it is therefore difficult, not to say impossible, to state what is its market value outside England.

Even the English museums themselves were late in forming systematic collections of English porcelain. This disability has,

Fig. 857.—Cup and saucer with printed designs washed over in colours. Wedgwood factory, Etruria, about 1812–1816. British Museum.

Fig. 858.—Milk-jug. Pale buff ground with panels containing flowers in natural colours. Rockingham factory, Swinton, about 1840. Herbert Allen Collection.

however, been amended by the fact that English private collectors, including Lady Charlotte Schreiber, Mr. E. F. Broderip and several others on a large scale, have presented their collections to the State. As a result, a widespread interest has been aroused in England in the old porcelain of the country, and at the present time innumerable collectors hold it in honour and vie with one another to gain possession of it. As is always the case with antiques, the increasing demand has led to an increase in prices, and as always, again, the prices have stimulated to an increasing degree the activities of forgers. Those who wish to study prices and forgeries in this sphere also are referred to *Antiques, Genuine and Spurious*, by Frederick Litchfield, published in 1921, the author of which is, as regards the English antique market, at any rate, a practised and experienced authority. As regards Worcester, Hobson gives all necessary information in his exemplary monograph, which, however, with all its merits in other respects, has not that of being so up-to-date as the work of Litchfield.

And here this "Ceramic Handbook" comes to an end. Its final volume closes, as did the former ones, on the threshold of, or a little way on in, the period of decline in the first half of the nineteenth century during which the old art-handicraft either

died out altogether or sickened with every sign of being moribund. The former was, as we have seen, the fate of the faïence industry, which was quietly strangled in competition with the Great Power to which the English earthenware industry had developed towards the close of the eighteenth century. The art of porcelain, however, suffered an essentially different lot; for while the old faïence-factories on the Continent were practically all in private hands, and therefore unable to hold out in a financial conflict with the incipient industry on a grand scale, most of the old porcelain factories on the Continent were under state or princely patronage, which forbade them to give way financially but naturally could not prevent them from falling into artistic decline.

During the second half of the nineteenth century, as we know, endeavours were made, with the help of museums, schools and all possible means, to revive the old art handicrafts, and these endeavours are still being carried on. That they have succeeded to some extent in the case of porcelain is undoubtedly due to the fact that certain traditions were, in spite of all, still preserved in the old factories that still existed, such as Sèvres and Copenhagen, for example. Here and in many other places, the study, chemical or artistic, of Japanese stoneware, Chinese porcelain, and the old European faïences proved so fertile in its effects upon the ceramic productions of the new period that it is perhaps among these most of all that we should seek those articles of the present day for which one might venture to prophesy a resurrection to eternal life and an ever-favoured existence among collectors of coming generations. In this respect, of course, each country cherishes its own particular great hopes. It seems to us too early to discuss these here. Far-seeing collectors with sure taste, however, will naturally be well advised to acquire in good time such modern ceramic productions as may reasonably be expected to command the same admiration and prices in the future as do precious antiques at the present day.

POSTSCRIPT

When *Emil Hannover* died, on the 8th of March, 1923, he left behind him the manuscript for this concluding volume of the *Keramisk Haandbog* ready written in the form in which it is here published. For me—to whom by Hannover's wish the arrangements for publication were entrusted—there has been nothing essential to do but to add a few titles for illustrations in the latter half of the book, to choose part of the illustrations to the sections on Sèvres and Copenhagen porcelain, and to embody in the last-named section various pencil notes found in the margin of the manuscript. The indexes for this volume have been prepared by Hr. *R. Paulli*, who has taken as his model for this task the indexes of Vol. II.

To the many colleagues and friends who helped Emil Hannover with advice and information during his work on this volume, he felt a deep gratitude to which, at the conclusion of his task, it would have been a great gladness to give expression in hearty terms; as he was cut off from doing so, and I do not know all to whom he felt indebted, I must be content to beg everyone who helped him to accept in these lines the assurance of his thanks.

Vilhelm Slomann.

Det danske Kunstindustrimuseum,
31st December, 1923.

APPENDIX

ADDITIONAL NOTES BY THE EDITOR

[1] (P. 10.) Mr. William King has drawn attention to the existence of a dish of Candiana maiolica, in the Oesterreichisches Museum für Kunst und Gewerbe at Vienna, which undoubtedly takes us one stage towards the solution of the problem of the origin of these two bowls. For particulars of this dish thanks are owing to Dr. Eduard Leisching, director of the museum. The decoration of the upper surface, painted in blue, orange and green, consists of a small medallion with a view of a town surrounded by a wide border of carnations and wavy serrated leaves inspired by those of so-called "Rhodian ware" (compare the description of Candiana ware in Vol. I., p. 77), both motives strongly recalling the decoration of the porcelain bowl of 1627. The back of the dish is painted in blue with light leafy scrollwork and the signature and date *I.G. 1629*, together with a mark of a cross potent almost identical with that on the two bowls. It would thus appear that the latter also must have been made at Candiana, a small village near Padua, where maiolica was being made as early as 1604 and thenceforward well into the eighteenth century. A Candiana dish in the Sèvres Museum is marked *S Chandiana 1633 M. G. V.* It thus becomes almost certain that in all these marks, I.G.P.F., I.G., M.G.V., and G.G.P.F., the family name of the potters is indicated by the initial G, whilst the following initials, where they occur, may be interpreted *Padovano fece* (or *Pataviensis fecit*) and *Vasaro* ("potter").

A work in modern Greek just published on Candiana pottery (Ch. A. Nomikos, *τὰ Κεραμουργήματα τῆς Καυδιάνας*, Alexandria, 1924), gives good illustrations of many specimens of Candiana maiolica, some of them dated, but adds little to our previous knowledge of the history of this obscure pottery and is silent as to the production of porcelain there; nor does it mention the dish of 1629 at Vienna. Whether this Candiana porcelain was an independent development, or derived from the Medici production which appears to have been continued as late as 1620 at Pisa, remains at present a matter of conjecture.

[2] (P. 13.) A third dish of this series painted with figures of the Evangelists is in the Funghini Collection at Arezzo.

[3] (Pp. 27, 327.) Other incised marks which would seem to belong to Mennecy are "D, C, O" and "D, C, P." The former occurs on a coloured group of two naked boys with grapes and garlands, in the Victoria and Albert Museum; in many ways this group resembles the figures bearing the ordinary mark of Mennecy. The latter has been explained by Chavagnac and Grollier as meaning *de Crépy* and referring to an obscure porcelain factory at Crépy-en-Valois. On this analogy some parallel explanation should be forthcoming for the mark "D, C, O." As however the "D, C, P" mark occurs on two pomade-pots at the Victoria and Albert Museum which are indistinguishable from the most usual type of polychrome-painted Mennecy porcelain, it seems likely that both these marks, whatever their significance, should be classed under Mennecy.

[4] (P. 55.) These and such pieces as that illustrated in Fig. 74 are now generally regarded as examples of *Hausmalerei* (compare p. 103 and Note 10). This subject is to be dealt with exhaustively in a forthcoming work by Dr. G. E. Pazaurek.

[5] (P. 58.) In the Franks Collection at the British Museum is a Meissen cup and saucer with relief decoration partly covered with gold leaf by a technique similar to that practised at St. Cloud (compare Fig. 22 and

p. 22). The cup and saucer are marked *C. F. Herold invt : et fecit, a Meissē 1750 d 12 Sept.* The signature is presumably that of the brother of J. G. Herold.

[6] (P. 69.) An example of this model, but with colouring of later date, is included in the W. S. de Winton Collection at the Welsh National Museum, Cardiff. This collection has also many specimens of the earliest Meissen porcelain (of the period of Böttger).

[7] (P. 70.) There is the best authority for stating that the Meissen figures at Oranienbaum were destroyed or irreparably damaged in the early days of the Russian revolution.

[8] (P. 88.) See Note 7.

[9] (P. 104.) " Lithophanies " are thin slabs of unglazed porcelain intended for hanging as transparencies in windows. They are moulded on the reverse side with a pictorial subject in intaglio, so as to give the appearance of a low relief by transmitted light. Such articles were made about the same time at the Berlin factory. The process was also used for lamp-shades.

[10] (P. 107.) The *Hausmaler* (" home-painter ") was an unofficial painter who purchased undecorated ware from a porcelain or earthenware factory and decorated it in his own workshop with enamel colours which he fired in a muffle-kiln of his own. The calling was followed not only in Germany but also in France, where early in the nineteenth century plain white Sèvres porcelain was decorated by painters such as Soiron of Sèvres (compare p. 320), and in England, where we have in the eighteenth century the Dutch enamellers settled at Hot Lane, Cobridge, and Robinson and Rhodes of Leeds, who thus decorated Staffordshire salt-glaze ware, and William Duesbury and Giles, working in London, who applied their skill to porcelain. In the early years of the nineteenth century porcelain was decorated in London by Thomas Baxter, at Gough Square, and by Robins and Randall of Clerkenwell.

[11] (P. 150.) Among the late productions of the Berlin factory were " lithophanies " (see Note 9).

[12] (P. 183.) Scherer (*Das fürstenberger Porzellan*, p. 8) mentions that the figures being made at Fürstenberg from the old models at the time of writing (1909) were being marked with the letters " A. a. M." (for *Aus altem Modell*,— " from an old model "), impressed. An example so marked of the group of Old German warriors playing chess is in the Victoria and Albert Museum.

[13] (P. 188.) Bustelli is believed to have been born at Locarno, in the canton of Ticino, Switzerland ; see F. H. Hofmann, *Geschichte der bayerischen Porzellan-Manufaktur Nymphenburg*, Vol. II., 1922, p. 274.

[14] (P. 193.) A fine plain white example of this group is exhibited in the Murray Bequest at the Victoria and Albert Museum.

[15] (P. 223.) The so-called " Venetian fairs," which were made the occasion of various festivities, were instituted in the market-place at Ludwigsburg by the Duke of Württemberg in 1769, after his return from a visit to Venice ; see L. Balet, *Ludwigsburger Porzellan*, p. 26.

[16] (P. 238.) Since these words were written M. Sauerlandt has published a description and illustration of a small covered tripod cup of this experimental soft-paste porcelain made by Macheleid at Volkstedt. This piece, in the Hamburg Museum, is painted in enamel colours with flowers of Oriental type and is marked with a hayfork and M in pale manganese-purple. Another piece attributed to the same origin is an unmarked portrait bust of a prince with the arms of Saxony on the pedestal, in the Porcelain Collection at Dresden (see *Der Cicerone*, XVI., 1924, p. 564, M. Sauerlandt, *Ein deutsches Frittenporzellan des 18. Jahrhunderts.*

[17] (P. 251.) *Biedermeier* (literally " honest fellow," from *bieder*, " honest,

worthy," and *Meyer*, "a tenant-farmer or estate steward") is the name applied in Germany to the style—a weakened form of the *style Empire* parallel to that immediately preceding the Early Victorian in England,—which developed in the age of utilitarianism and middle-class predominance that followed the end of the Napoleonic wars.

[18] (P. 260.) For a fuller account of the Ottweiler factory see *Der Cicerone*, XVI., 1924, pp. 540–556, Karl Lohmeyer, *Die fürstlich Nassau-Saarbrückische Porzellanmanufaktur in Ottweiler*. We here learn that in 1767 Pellevé absconded to Saarbrücken and may perhaps be identified with the potter whose name appears on specimens of Étiolles porcelain with the date 1770 (see p. 327). After the death of Prince William Henry in 1768, the factory was leased to a syndicate which produced *faïence anglaise* as well as porcelain. It is recorded that for a short time about 1765 Paul Louis Cyfflé, the modeller of Lunéville (compare p. 333 and Vol. I., p. 313), was at the factory, and it seems likely that his influence is to be traced in the rare Ottweiler figures such as that reproduced in Fig. 412.

[19] (P. 284.) The figure-painting on the inkstand in the Wallace Collection shown in Fig. 455 has hitherto been regarded as the work of Fallot, the piece being reputed to have been given by Louis XV. to Marie Antoinette as Dauphine about 1770. The pronounced rococo of the style was explained as a survival from earlier years. This view was accepted by Auscher in *History and description of French porcelain* and by the compiler of the official *Catalogue of the furniture, marbles . . . in the Wallace Collection*, in both of which works the inkstand is reproduced, and in the original Danish edition of the present work. Mr. William King has proved conclusively that the cipher on the inkstand is that of Marie Adelaïde (Madame, daughter of Louis XV.), not of Marie Antoinette, and that the F of the mark is not the mark of the painter Fallot, but the date-letter for the year 1758, with which the style of the inkstand is entirely congruous.

[20] (P. 487.) The Britannia, of which there are examples both at the Victoria and Albert Museum and at the British Museum, hitherto attributed to Bow, shows close similarities to the figures of a type generally referred to Longton Hall (see p. 534 and Note 33) and was probably made at that place.

[21] (Pp. 488, 493.) The *bocages* here referred to are most conspicuous in a group of figures of which the origin is as yet an open question, although general indications are in favour of Derby as their place of production (see Note 24 below).

[22] (Pp. 493, 499.) The attribution to Roubiliac of the "Music Lesson" (Fig. 787) and other late Chelsea groups and figures marked with an impressed R had for some time been doubted and is now generally discredited. It seemed highly improbable that an artist of the standing of this sculptor should, at the height of his fame and at the close, not the beginning of his career (he died in 1762, whereas the models in question cannot have originated much earlier than 1760), have condescended to model figures for a porcelain factory from the designs of other artists. It has quite lately come to light, however, that Roubiliac was on intimate terms with Nicolas Sprimont, and it now appears highly probable that the traditional association with Chelsea porcelain of the name of the former has a foundation in fact and that he modelled for the factory some of the earlier figures which have every appearance of being original creations.

[23] (P. 495.) It is doubtful whether the favourite "Fable" designs on Chelsea porcelain are of German derivation. They appear to be traceable to engraved illustrations to English editions of Aesop after designs by Francis Barlow and other artists.

[24] (P. 496.) The vases of the type shown in Fig. 781 form, with certain jugs, coffee-pots and other table wares and figures (often with elaborate *bocages*), a group apart of which the origin must be regarded as an open question. Such pieces have hitherto generally been regarded as of Chelsea origin. Against this it must be pointed out that they are never marked (they are however often heavily painted with large insects by the same hand as a plate in the Allen Collection which is marked with a red anchor), they show certain characteristics of modelling, colouring and pattern distinct from those of pieces bearing the anchor mark of Chelsea, and they have the technical peculiarity of showing below their base three or four dry patches, bare of glaze, left by wads of clay upon which they were supported during the firing. The last feature is common to later figures, biscuit and coloured alike, bearing the marks of Derby, and the probability is that the whole of this group, which may be dated approximately on stylistic grounds to the 1760's, is to be referred to the Derby factory, the productions of which during the period between its establishment about 1750 and its amalgamation in 1770 with Chelsea have always been a mystery awaiting solution. The earliest type of figures made at Derby, dating from about 1755, is probably represented by the dancer illustrated in Fig. 854 (see Note 33 below).

[25] (P. 503.) The incised *N* is of the same script form as in the mark on later Derby figures referring to their number on the lists of the factory. From about 1770 onwards the figures were marked with a numeral preceded by *N* or *N°* incised, sometimes followed by *S* and a second numeral referring to the size (many of the models being made in more than one size). Other incised marks found on Derby figures about the beginning of the nineteenth century are a star and a triangle; these are said to refer respectively to Isaac Farnsworth and Joseph Hill, the " repairers " or moulders (in German *Poussierer*) who carried out the moulding and assembling of the various parts of a figure, as distinct from the modeller who made the original model from which the moulds were taken (compare p. 189, footnote).

[26] (P. 507.) These numerals are not to be confused with the pattern-numbers generally found on the table wares of Derby from about 1780 onwards.

[27] (P. 508.) Coffee is stated by W. Bemrose (on the first-hand authority of Whittaker, a Derby workman who had known Coffee) to have modelled, as pendant to a shepherdess with a lamb by Spengler, the attractive figure of a youth with a dog of which there is an example in biscuit at the Victoria and Albert Museum. He based his composition on a plaster statue of Adonis which with other sculptures had belonged to the painter Joseph Wright of Derby and was acquired by the factory on the death of the latter in 1796.

[28] (P. 510.) In a foot-note in the original Danish edition the Author here expresses in generous terms his thanks to the Editor for information given by the latter in anticipation of works under preparation which had not then been published.

[29] (P. 517.) Worcester figures were first identified by H. Eccles, who analysed the figure of a gardener, afterwards given by him to the Victoria and Albert Museum, and found it to contain soapstone in its composition. The discovery of a reference to figure-modelling in a contemporary account of a visit to the factory in 1771 first prompted the search for specimens of this branch of its work; they were to begin with identified in certain figures marked with a blue crescent, either alone or in combination with the red anchor and dagger of Bow, which have since been proved on analysis by H. Eccles to be actually of Bow manufacture. See Eccles and Rackham, *Analysed specimens of English porcelain*, p. 19; seven figures of the newly identified type are illustrated in *The Connoisseur*, LXVI., 1923 (W. King, *Worcester porcelain figures*).

[30] (P. 517.) It is known that in 1780 Hancock was at Oldbury near Birmingham. His signature with the word "Worcester" obliterated by painting occurs on an enamel in the Schreiber Collection (Victoria and Albert Museum), presumably of South Staffordshire make, with a transfer-printed portrait of Frederick the Great.

[31] (P. 523.) The greenish body (known to collectors as the "duck's-egg" variety), containing a larger amount of china-clay in proportion to the bone-ash than the glassy paste of Billingsley, is generally marked with the name SWANSEA impressed. The impressed tridents (or a single trident) were added to this mark on the soapstone body (the "trident body") introduced by Dillwyn about 1817 in substitution for the "duck's-egg" body; they do not appear on the latter. On pieces made of an experimental intermediate variety of paste containing a smaller percentage of soapstone and resembling sodden snow by transmitted light the mark used is *Swansea* or SWANSEA written in red or other enamel colours or gold. See H. Eccles and B. Rackham, *Victoria and Albert Museum, Analysed specimens of English porcelain*, 1922, pp. 15, 19; as an appendix to this book is printed a series of notes on the Swansea compositions from a note-book of Dillwyn, dated 1815–1817.

[32] (P. 523.) Most of the deductions of Drane as to the mannerisms of the various Swansea painters are altogether misleading, owing to an initial confusion between the works of William Billingsley and Thomas Pardoe, by the latter of whom many signed pieces are in existence. The best account of the matter is that given in an introductory chapter, by H. Eccles, to *Glynn Vivian Art Gallery, Catalogue of the special Loan Exhibitions*, Swansea, 1914.

[33] (P. 534.) Whilst there has been much confusion as to the figures and other wares made at Longton Hall, there seems little reason to doubt that the factory is rightly to be credited with a series of figures in a heavy paste with decoration in somewhat harsh colours (notably a strong dry red) and a dough-like appearance under the base. Of this type are the small figures at the Victoria and Albert Museum illustrated on Pl. 70 of the *Catalogue of the Schreiber Collection, Vol. I., Porcelain*, and the groups of Samson and the Lion in the British and Victoria and Albert Museums. The figures of Britannia hitherto attributed to Bow also appear to belong to the same group (see Note 20 above). The attribution to Longton of the dancer shown in Fig. 854 and of the few others with similar characteristics is more questionable. Their colouring is pallid and their weight noticeably light. It seems probable that we have here the earliest figures made at the Derby factory, about 1755–60. Certain analogies in colouring and modelling with the figures of the heavier type attributed to Longton would be accountable for if the tradition of the purchase, about 1759, of the Longton factory by Duesbury of Derby is well-founded. The dancer (Fig. 854) has a roughly-incised mark of a Y within a triangle enclosed by a circle which occurs also on a group, much damaged, in a private collection, representing a cat taking refuge in a tree apparently from a dog (now missing).

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INDEXES

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(References in the latter case are to illustrations only)

Aaron, Michel-Isaac, 25.
Acier, Michel Victor, 86 ff., 100, 102, 103, 505, *Figs. 148–151.*
Adzer, 448.
Albert, C. G., 174, *Fig. 275.*
Aldegrever, 13.
Alexander I of Russia, 476.
Alexander II of Russia, 480.
Allegrain, 303.
Alluaud, 337.
Aloncle, 286, 296, *Fig. 423.*
Amelia of Austria, Empress, 69.
Amelia of Bavaria, Princess: *Fig. 321.*
Angivilliers, d', 309, 310, 312.
Angoulême, Duc d' (see Louis-Antoine de Bourbon).
Angoulême, Duchesse d', 348.
Anreiter, Karl Wendelin, 360, *Fig. 569.*
Antonibon, Family, 363.
Antonibon, Giovanni Battista, sen. & jun., 363.
Antonibon, Pasquale, 363, 368, *Fig. 575.*
Antonio, Maestro, 7.
Aranda, 384, 385, 386.
Arent, 432.
Argenson, 299.
Armand, 300.
Arndt, 432.
Artois, Charles-Philippe d', 321, 335, 339, 345, *Fig. 532.*
Artois, Comtesse d', 316.
Askew, Robert, 508, *Fig. 808.*
Asselin, 283, 309, *Fig. 452.*
Augusta, Duchess of Brunswick: *Fig. 287.*
Augustus the Strong of Saxony, 43, 64, 65, 74, 76, 105, 106, 107, 112, 370, *Figs. 55, 90, 119.*
Augustus III of Saxony, 69, 80, 87, 105, 205, *Figs. 114, 124.*
Augustus of Gotha, 243.
Auliczek, Dominikus Jakob, 193, 194, 197, *Figs. 318–320.*
Aumont, Duc d', 299.

Bachelier, 128, 270, 278, 281, 301, 303, 304, 311.
Bacon, John, 488, 493, 508.
Baer, Francis, Collection: *Fig. 404.*
Bailly, 280.
Baldock, 319.
Balet, 223, 228, 233.
Barbin, François, 26, 27.
Barbin, Jean-Baptiste, 26.
Bariatinski, 299.
Barlow, Francis, 543.
Barnes, Zachariah, 532.
Barr, Family, 510 f., 516, 517, 522.
Barr, George, 510, 511.
Barr, Martin, sen., 510.
Barr, Martin, jun., 510.
Bartolozzi, 507.
Bastelli (see Bustelli).
Basto, Pinto, 388.
Battoni, 103.
Baudouin, 283.
Bauer, Adam, 206, 221, *Fig. 333.*
Baumgartner, 118.
Baxter, Thomas, 483, 516, 542, *Fig. 823.*
Bayer, Johann Christoph, 415, 433 ff., *Figs. 689–693.*
Beeken, 446, *Fig. 714.*
Been, Ch. A., 429.
Bemrose, W., 534, 544.
Benckgraff, Johann, 134, 157, 169, 412.
Benedict XIII, 357.
Bérain, 21.
Béranger, 315.
Bergdoll, Adam, 199, 216.
Berghem, 101.
Berling, K., 56, 87, 89, 106.
Bernardo Buontalenti, 8.
Bernini, 41, 69, 194, 364.
Berry, 339.
Berthevin, Pierre, 215, 457, 458, 462.
Bertrand, 288.
Bessborough Collection: *Figs. 564, 582, 611.*
Bettignies, 318, 328.
Bevington, 522, 523.
Beyer, Johann Christian Wilhelm, 127, 225 ff., 235, *Figs. 361–366.*
Beyerlé, Jean-Louis, 332.
Bibra, Heinrich von, 263.
Biller, Johannes, 67.
Billingsley, William, 484, 507, 508, 516, 519, 521, 522, 524, 545, *Figs. 806, 830, 831.*
Binet, 288.
Binns, 511.
Birch, Niels, 402.
Blémont, Barthélemy de, 495.
Blondeau, 278, 279.
Bloor, Robert, 506, 509.
Blyt, 437.
Bodenheim Collection: *Fig. 620.*
Boehme, Carl Wilhelm, 140, 148.
Boileau, 280, 306.
Boizot, Louis-Simon, 306, 307, 310, 311, 313, *Figs. 481, 482, 484, 494, 497, 498.*
Bolomey, Benjamin, 395.
Bonaveri, Carlo Antonio, 471.
Bone, Henry, 528.
Boni, Baldelli, 9.
Boreman, Zachariah, 508, *Fig. 807.*
Börger, Johan Friedrich, 174.
Borrmann, Johann Balthasar, 139.
Bossuet, 310.
Bottengruber, 107, 116, 118, 119, 120, 122, 133, *Figs. 180, 181.*
Böttger, Johann Friedrich, 7, 8, 16, 30, 31, 32 ff., 58, 74, 105, 111, 112, 116, 268, 355, 356, 390, 482, *Figs. 42–55, 57, 60–71, 107, 556.*
Bouchardon, 77, 306, *Fig. 120.*
Boucher, François, 55, 88, 128, 163, 260, 278, 279, 283, 301, 309, 372, 395, 447, 449, 500, 504, 508, 514, *Figs. 152, 411, 446–449, 452, 709, 787, 788, 791, 798, 827* (compare subject index).

Boucher, flower-painter (Sèvres), 288.
Bouchet, 286.
Boucot, 283, 288, *Fig. 490.*
Bouillat, 288.
Boulanger, 294, *Fig. 468.*
Bourgeois, 279, 403.
Boussemaert, I. F., 328.
Brancas-Lauraguais, 305, *Figs. 478, 479.*
Braun, E. W., 116, 120, 132, 159, 258, 261, 262, 360.
Brecheisen, Joseph, 404.
Brehm, Johann Adam, 243.
Briand, Thomas, 528.
Brinckmann, 89, 262, 263.
Brittan, John, 524.
Brode, P., Collection : *Fig. 244.*
Brodel, Giovanni Vittorio, 365, 366.
Brongniart, 312, 314, 316, 320, 347, 367.
Brühl, Heinrich, 67, 71 (compare subject index).
Brüning, Heinrich Christian, 182, *Fig. 295.*
Brupbacher, Heinr., 350.
Budge Collection : *Fig. 378.*
Buffon, 84, 324, *Figs. 511, 512.*
Bulidon, 288.
Bullinger, Joh. Balth., 350.
Buontalenti, B., 8.
Busch, Canon, 107, *Fig. 167.*
Busch, Christian Daniel, 121.
Bustelli, Franz Anton, 188 ff., 217, 223, 262, 542, *Figs. 304, 307–317.*
Buteux aîné, 286, 288.
Buteux fils aîné, 288.
Buteux fils cadet, 288.

Cadewitz, Martin, 416.
Caffieri, 80, 306, 310, *Fig. 495.*
Caillat, 274.
Caligula, 343.
Callot, 52, *Fig. 71.*
Caluwe, Jacobus de, 44.
Camargo, 202, 217.
Campbell, Colin Minton, 319.
Camradt, Frederik Christian, 417, 428, 429, 431, 433, *Figs. 679, 681.*
Canaletto, 101.
Canova, 369.
Capelle, 300.
Capelle, Mme., 287.
Carracci, 382, *Fig. 604.*
Casal Collection : *Fig. 613, 614.*
Caselli, Giovanni, 370, 372.
Castel, 287, 309.
Castellani Collection : *Fig. 10.*
Catesby, 374, *Fig. 594.*
Catherine II, 70, 153, 284, 287, 291, 293, 299, 302, 319, 434, 436, 473, 474, 475, 476, 477, 478, *Figs. 147, 245, 468.*
Caton, 283.
Catrice, 283, 288, 291, *Figs. 461.*
Cavalieri Collection : *Figs. 588, 597.*
Caylus, de, 305, *Fig. 479.*
Chabry, 283, 289.
Chaffers, Richard, 532.
Chaffers, William, 368.
Chamberlain, Robert, 511, 516, 518.
Chamberlain, Walter, 511.
Champion, Richard, 524, 526, 527, 528, 529, 534.
Chanou, H., 345.
Chapelle, Jacques, 322.
Chappuis, 287, 296, *Figs. 467, 468.*
Chardin, 88, 176.
Charles I of Brunswick, 169, 170, *Fig. 277.*
Charles X of France (see Charles-Philippe d'Artois).
Charles III of Naples and Spain, 370, 378, 379, 381.
Charles II of Pfalz-Zweibrücken, 258.
Charles IV of Spain, 381.
Charles Alexander of Ansbach, 256, 257.
Charles Eugene of Württemberg, 220, 233.
Charles XIV John of Sweden, *Fig. 533.*
Charles-Philippe d'Artois, 321, 335, 339, 345, *Fig. 532.*
Charles Theodore, Elector Palatine (see Karl Theodor).
Charles William Ferdinand of Brunswick, *Fig. 287.*
Charlotte, Queen of England, 501, 513, 519.
Chartres, Louis-Philippe de, 338, *Fig. 530.*
Chauveaux, 294, *Fig. 493.*
Chavagnac, 23, 26, 278, 321, 326, 327, 331, 345.
Chavagnac Collection : *Figs. 14, 19, 22, 38, 41, 431–433, 450.*
Chiaveri, Gaetano, 193.
Chicaneau, Pierre, 19.
Chodowiecki, 148, 240, *Fig. 380.*
Choisy, de, 289.
Christ, Hans, 222, 224.
Christian VI, 471.
Christian VII, 406, 415, 416, 421, 428, 433, *Fig. 656.*
Christian IV of Pfalz-Zweibrücken, 258.
Christian, Philip, 532.
Chulot, 289.
Cirou, Sicaire, 23.
C K, Monogrammist, 441.
Clair, Adam, 197, 208.
Clar, C. F. G., 411.
Clarholm Collection : *Fig. 533.*
Clarus, Johann Felician, 157.
Clauce, Isaak Jakob, 134, 140.
Clemens, 432.
Clio, Hans, 416.
Clive, Kitty, 487, 490, *Fig. 771.*
Clodion, 163, 306, 310, 476.
Cloostermans, Pierre, 386, *Fig. 613.*
Coffee, 507, 544.
Coke, John, 521.
Cologne, Clement Augustus of : *Fig. 132*
Commelin, 289, *Figs. 462, 505.*
Conway, *Fig. 789.*
Cookworthy, William, 524.
Copeland, William Taylor, 536.
Cornailles, 289.
Corneille, 310.
Cornaro, 9.
Correggio, 101.
Cospi, 8.
Costa, Bartholomeu da, 389.
Cotteau, 294, 295, 309, 329, *Fig. 491.*
Coventry, Earl of, 515.
Coypel, Antoine, 207.
Coypel, Charles Antoine, 304.
Cozzi, Geminiano, 357, 358 ff., *Figs. 561–568.*
Craft, Thomas, 486, *Fig. 766.*
Cretté, Louis, 399, 400, *Figs. 638–640.*
Crowther, John, 485.
Custine, 332.
Cyfflé, Paul Louis, 333, 543.

Czartoryski, 480.

Daffinger, Moritz Michael, 129.
Dagoty, 348, *Fig. 546.*
Dajon, N.: *Fig. 713.*
Dallwitz, von, Collection: *Figs. 75, 140, 227, 246, 255.*
Danhofer, J. P., 117, 233.
Danneskiold-Samsøe Collection: *Figs. 645, 647.*
Darte, 343, *Fig. 541.*
Davenport, John, 535.
Davillier, 9, 13, 14, 16.
Davis, William, 510.
Defernex, 301.
De la Rue, Louis-Félix, 279, *Fig. 450.*
Delemer, 328.
Denon, 310.
Deruelle, Pierre, 341.
Descartes, 310.
Desoches, 176, 177, *Fig. 281.*
Desplaces, 68.
Des Planches, Bourdon, 339.
Desportes, 287, 309.
Diane de Poitiers, 320.
Diderot, 302, 313.
Dietrich, Chr. Wilh. Ernst, 86, 101.
Dihl, 345, 346, *Fig. 544.*
Dillwyn, Lewis Weston, 522, 523, 545.
Ditmar, 150.
Dodin, 283, 285, 297, 299, *Figs. 424, 453, 454.*
Döll, 243.
Dommer, G., 391.
Donaldson, 484, 516, *Fig. 822.*
Dorez, Barthélemy, 23.
Dorez, François, 23.
Dortu (Dortie), Jean-Jacques (Jacob), 351 f., 459, 460, 462, 464.
Drane, R., 523, 545.
Dressel, Kistler & Co., 258.
Drolling, 346.
Dubarry, Mme., 289, 291, 304, *Fig. 477.*
Dubois, Gilles, 68.
Dubois, Robert, 68.
Dubois, Vincent, 343.
Dubois, figure and flower-painter (Sèvres), 284, 290.
Dubsky, 117, *Figs. 183, 184.*
Duesbury, William, 486, 491, 493, 499, 503, 505, 506, 533, 542, 545.
Dumeix, 165.
Duplessis, 270, 271, 281, *Figs. 423, 424, 498.*
Dupuis, C.: *Fig. 227.*
Duru, 301.
Dutanda, 290.
Duvaux, Lazare, 269, 299.
Duvivier, Henri-Joseph, 324.
Dwight, John, 31, 482.
Dürer, 65, 426, *Fig. 102*

Eberlein, Johann Friedrich, 68, 76, 94, *Figs. 112, 113.*
Eccles, Herbert, 510, 544.
Eckert & Co., 238.
Eenhoorn, Lambertus van, 44.
Eggebrecht, Peter, 36, 471.
Ehder, Johann Gottlieb, 76.
Ehrenreich, 456, 457, 462, *Fig. 726.*
Ehwaldt, Johann Gottlob, 248.
Eichstedt, 416, 446.
Eisen, Ch., 149, 174, *Fig. 231.*
Eissler, 118.
Elers, Brothers, 32.
Elizabeth, Princess of Bavaria: *Fig. 321.*
Elizabeth, Empress of Russia, 471, 472, 477.
Emanuele Philiberto of Savoy, 7.
Emmerich Joseph of Mainz, 157, 168, *Fig. 266.*
Ens, Karl, 238.
Ernst Constantin of Hessen-Phillippsthal, 238.
Esterházy, A., Collection: *Fig. 177.*
Evans, 287, 296, 529, *Fig. 460.*
Ewald, Johannes, 426.

Falcone, Antonio, 372.
Falconet, 163, 280, 281, 301, 302, 303, 306, 446, 476, 499, 504, *Figs. 451, 469–474, 703, 798.*
Falke, 124, 189.
Fallot, 284, 287, 308, 543.
Farnsworth, Isaac, 544.
Fauquez, Jean-Baptiste-Joseph, 328, 329, 334.
Faxø, 432.
Feilner, Simon, 160, 169, 175, 183, 199, 206, 215, *Fig. 268.*
Feist, Hermine, Collection: *Figs. 117, 142, 314, 325.*
Ferdinand, Duke of Brunswick, 446.
Ferdinand I of Tuscany, 374, *Fig. 592.*
Ferdinand IV of Naples, 370.
Ferdinand VII of Spain, 379.
Ferner, F. J., 100, *Fig. 168.*
Fernex, 279, *Fig. 448.*
Ferretti, Domenico, 224, *Fig. 360.*
Ferriol, 78, *Fig. 724.*
Fialetti, O., 358.
Figueiredo, Joao de, 388.
Fischer (Herend), 319, *Fig. 487.*
Fischer, C. H., Collection: *Figs. 78, 86, 116, 119, 152, 157–159.*
Fischer, Giovanni, 372.
Fischer, Joh. Sigmund, 121.
Fischer, Sigismund, 363, 372.
Fitzhenry Collection: *Fig. 24.*
Fleurot, 459.
Flight, Family, 510 ff., 516, 517, 522.
Flight, John, 510.
Flight, Joseph, 510, 511.
Flight, Thomas, 510.
Foerster, C. F., Collection: *Fig. 242.*
Folnesics, 132.
Fontaine, 284, 290.
Fontebasso, Andrea, 368.
Fontebasso, Giuseppe, 368.
Fontelliau, 291, *Fig. 463.*
Foresi, Alessandro, 14.
Fortling, 402, 406.
Fouré, 291.
Fourneira, 335, *Fig. 526.*
Fournier, Louis, 278, 403 ff., 453, *Figs. 445, 641–646.*
Fragonard, 192.
Franchini, Girolamo, 368.
Francis I, 320.
Franklin, Benjamin: *Fig. 843.*
Franzén, 460.
Frederick V, 403, 406.
Frederick VI, 442, 446, *Fig. 672.*
Frederick, Hereditary Prince of Denmark, 417, 446, *Fig. 700.*

Frederick the Great, 88, 134, 137, 139, 140, 143, 144, 149, 150, 153, 155, 156, 177, 257, 303, 310, 513, *Figs. 146, 221, 224, 283, 498, 814.*
Frederick of Saxe Altenburg, 241.
Frederick of Württemberg, 220, 233.
Friederike of Mecklenburg, 155, *Fig. 247.*
Friedrich (see also Frederick).
Friedrich Carl Joseph of Mainz, 157, 162.
Friedrich Wilhelm Eugen of Hildburghausen, 240, 243, *Fig. 390.*
Fritzsche, Georg, 64, *Fig. 99.*
Frohne Collection: *Fig. 706.*
Frye, Thomas, 485, 489.
Füger, 126, 133.
Fuina, 375.
Fulvy, Orry de, 268, 270.
Fumez: *Fig. 504.*
Funcke, 49, 55.

Gabel, Johann Georg, 243.
Gardner, 479, *Figs. 759, 760.*
Garnier, P., 309.
Garrick, 487, 500.
Gärtner, 185.
Gelder, H. E. van, 397.
Gellert, 103, 426.
Genelli, 155.
Genest, 284.
Génin, 291.
George II of England, 487, 494.
George III of England, 375, 501, 505, 513, *Fig. 801.*
Gérard, 284.
Gerhardt, G. v., Collection: *Figs. 98, 139.*
Gérin, 274.
Gerverot, 181, 182, 183.
Gessner, Salomon, 350, 351.
Geyger, Johann Caspar, 258.
G. G., Monogrammist, 10.
Gierløv, Joh., 419.
Gilbody, Sam., 532.
Giles, 542.
Gillot, 55.
Ginori, Family, 361, 370, 376.
Ginori, Carlo, 16, 360 f.
Ginori, Lorenzo, 361.
Gioanetti, Vittorio Amadeo, 366, 367.
Giordano, Giuseppe, 375.
Giorgi, Pedro Antonio, 384.
Glot, Richard, 322.
Goethe, 165, 253.
Göltz, Johann Christoph, 157.
Gomery, 86.
Goode, 19.
Görne, Friedrich von, 42.
Gottbrecht, Johann Gottlieb, 248.
Gotter, 137, 156, *Fig. 218.*
Gotzkowsky, Johann Ernst, 80, 138 ff., 152, 249, 424, *Fig. 219* (compare subject index).
Goujon, 20.
Gouthière, 284.
Gouyn, Charles, 491.
Göz, Joh., 221, 223.
Gräbner, Christian Zacharias, 252, 253.
Graesse, 45, 316, 327.
Grainger, George, 511.
Grainger, Thomas, 511.
Granby, John Manners, Marquis of, 487, 513, *Fig. 769.*
Grassi, Anton, 127, 128, 130, 133, *Figs. 203–205.*
Graul, 237, 255.
Gravant, François, 268, 274.
Gravelot, 149.
Green, Guy, 532.
Greiner, Christian Daniel Sigmund, 255.
Greiner, Friedrich Christian, 241.
Greiner, Georg Wilhelm, 248.
Greiner, Gotthelf, 241, 249, 250, 252, 254 255.
Greiner, Johann Andreas, 248.
Greiner, Johann Friedrich, 255.
Greiner, Johann Georg, 255.
Greiner, Johann Gottfried, 246.
Greiner, W., 238.
Grellet, 335, *Fig. 526.*
Grémont, 291.
Greuze, 88, 163, 176, 218, 312, 500.
Gricci, Giuseppe, 372, 378, 382, 383, *Figs. 600–602.*
Grieninger, Johann Georg, 139, 142, 152 155, 162, *Fig. 239.*
Grollier, 22, 23, 26, 278, 321, 327, 331, 338, 345, 465.
Gronland, Peter, 414, 437.
Gronsfeldt-Diepenbrock, 390.
Grossi, 446.
Grue, Saverio, 374.
Guerhard, 345.
Guidobaldo della Rovere, 7.
Guldberg, Ove Høegh, 416, 446.
Gülding, Jürgen, 402, 404.
Gulin(a), 480.
Gumprecht Collection: *Figs. 55, 71.*
Günther, Ignaz, 189.
Gustavus III, 287, 292, 294, 298, *Fig. 467.*
Guy, 343.
Gyldenløwe, Christian, 426, *Fig. 675.*

Hadrian: *Fig. 208.*
Hagen, Karl, 258.
Haimhausen, Sigmund, 184, 194.
Hald, Andreas, 417, 447, 448, 449, 450, 451, 452, *Fig. 725.*
Haly, François, 384, 385.
Hamilton, 245.
Hammann, Johann Wolfgang, 246, 250.
Hancock, Robert, 514, 517, 545, *Figs. 814, 815.*
Hannong, Charles, 199, 330.
Hannong, Joseph Adam, 161, 199, 200, 202, 210, 216, 218, 330, 338, *Figs. 520, 521.*
Hannong, Paul, 199, 200, 209, 210, 216, 304, 330, *Figs. 335–338.*
Hannong, Pierre-Antoine, 338, 339, 366.
Härtl, Johann Georg, 189.
Härtl, J. P. Rupert, 184.
Hasselbalch, Erik, Collection: *Figs. 141, 371, 511, 512, 676.*
Hayden, A., 401.
Heath, John, 506.
Helchis, Jakobus, 118, 119, 120, 133, *Fig. 186.*
Hellot, Jean, 270, 274, 275, 280.
Hendler, P., 176, 177, *Fig. 284.*
Henneberg, Egidius, 243.
Henri II, 15.
Herold, C. F., 58, 542.
Herold, Johann Gregor, 53, 54 ff., 81, 83, 84, 86, 111, 112, 113, 115, 116, 132, 242, 356, 359, 542.

Herr, Laurenz, 129.
Hetsch, 443, *Fig. 699.*
Heuser, 260.
Heylyn, Edward, 485.
Hileken, 284.
Hill, Joseph, 544.
Hirth, G., Collection: *Figs. 112, 258, 264, 313, 350.*
Hirth, Herbert, 194.
Hobson, R. L., 485, 489, 513, 517, 538.
Hodgson, Mrs., 518.
Hofmann, Friedrich H., 163, 187, 196, 212, 217, 257, 261.
Hogarth, 101.
Holberg, 426, 453.
Holland, Queen of, Collection: *Fig. 374.*
Holm, decorator, 421, 432, *Fig. 659.*
Holm, Jesper Johansen, 417, 446, 447, 448, *Fig. 700.*
Holm(skjold), 408, 416, 418, 434, 437.
Holtzmann, Georg Heinrich, 175, *Figs. 272, 278.*
Holzapfel, C., 238.
Honoré, 348.
Hopfgarten, Anton Friedrich Wilhelm Ernst von, 254.
Houdon, 310.
Houry, 291.
Howe, 508.
Huet, 301.
Hults, 270.
Hunger, Christoph Conrad, 54, 113, 355 ff., 402, 471.
Huny, 291.
Huret, 459.
Hütter, Elias, 128.

I. G., Monogrammist, 10.
I M, Monogrammist, 442.
Ireland, 320.
Irminger, Johan Jakob, 36, 39.
Isaacsohn, H., Collection: *Figs. 143, 323.*
Isabey, J.-B., 315, 316, *Fig. 507.*

Jacquemart, 412.
Jacques, Symphorien, 26, 322.
Jahnsson, Jean: *Figs. 735, 747.*
Jarman, 320.
Jérôme of Westphalia, 182, *Fig. 296.*
Jerusalem, Abbé, 178.
José I of Portugal, 389.
Joseph of Naples, 374.
Joseph II of Austria, 177.
Josten, Hanns H., 263.
Jourdan, Carl, Collection: *Figs. 251, 254, 259, 416, 417.*
Jüchzer, Chr. Gottfried, 103, *Fig. 165.*
Juliane Marie, 408, 415, 420, 423, 446, *Fig. 671.*
Jullien, Joseph, 27, 322.
Jullien, Pierre, 310.

Kahl, 256.
Kalleberg, 417.
Kändler, Johann Friedrich, 256
Kändler, Johann Joachim, 53, 54, 65 ff., 83, 85, 86, 87 ff., 97, 100, 110, 111, 112, 118, 136, 164, 172, 188, 191, 205, 256, 487, 496, *Figs. 103–111, 114–123, 144–147, 171.*
Karl Theodor, Elector Palatine, 184, 199, 200, 201, 202, 203, 209, 210, 214, 215, 216, 217, *Fig. 334.*
Karlowsky, 474.
Kauffmann, Angelica, 101, 180, 507, 508, 516, 532, *Figs. 210, 805, 823.*
Kaulitz, 175.
Kean, Michael, 506.
Kempe, Samuel, 42, 43.
Kerr, W. H., 511.
Kestler, von, 125.
Kiehme, Johann Georg Heinrich, 415.
King, William, 492, 493, 541, 543.
Kirchner, Gottlob, 64, 65, 66, *Figs. 100–102.*
Kirschner, Friedrich, 232, 234.
Kistler, 258.
Kleftijus, 44.
Klemperer, von, Collection: *Fig. 100.*
Klinger, Joh. Gottfr., 121.
Klipfel, Carl Jacob Christian, 140.
Klopstock, 426.
Knipffer, Johan Christian, 385.
Kohl, Joh. Ernst, 175.
Köhler, David, 48, 54.
Korff, N. A., 471.
Kosel, Countess, 107.
Kothgasser, 130, *Fig. 210.*
Kotta, Franz, 243, *Fig. 390.*
Kretzschmar, Johann, 62.
Krohn, Mario, 401, 403, 405.
Krohn, Pietro, 401, 427, 444.
Krüger, Hans C., 159, 160.
Kühn, H. G., 104.
Kühne, Chrétien, 399.
Kunckel, 32.
Kurzwelly, 237, 246, 254.
Kutzsch, C., 110.

Laborde, de, 338.
Lafontaine, 161, 310.
Lagrenée, 311, *Fig. 499.*
Laiglesia, F. de, Collection: *Fig. 604.*
Lamprecht, Georg(es), 129, 133, 286, 308, 342, *Figs. 210, 489, 539.*
Lancret, 201, *Fig. 325.*
Lanfrey, Claude-François, 332.
Langaard Collection: *Figs. 81, 123.*
Langen, Johann Georg von, 412, 413.
Langerfeldt zu Riddagshausen, H., 412.
Lanna Collection: *Figs. 48, 136, 154–156, 162, 167, 186, 195.*
Lanz, Johann Wilhelm, 200, 218, *Figs. 322, 323.*
Laroche, 291, *Fig. 506.*
Laut, 256.
Lavater, 178, 426.
Lazare-Duvaux, 269, 299.
Léandre, 284.
Le Bel aîné, 291.
Le Bel jeune, 291, *Fig. 464.*
Lebœuf, André-Marie, 344.
Leclerc, 301.
Lécot, 284.
Ledoux, 287: *Fig. 439.*
Lee, 511.
Le Grand, *Fig. 492.*
Le Guay, 295, 308.
Le Hay: *Fig. 724.*
Lehmann, Peter Heinrich Benjamin, 416, 431, 432.
Leichner, Anton, 395.
Leisching, Eduard, 541.

Leithner, Josef, 128.
Lejeune, Pierre François, 228.
Lemire, Charles Sauvage, 333, *Figs. 522, 523.*
Lemoyne, 302.
Lenz G., 156.
Leonardo, 320, 426.
Leperre-Durot, 333, *Fig. 524.*
Leprince, 174.
Le Riche, 301, 307, *Fig. 483.*
Lessing, 148, 178.
Leuteritz, Ernst August, 104.
Levé, 291, 296, *Fig. 465.*
Leyhn, J. E. P.: *Fig. 406.*
Liance, 301.
Lichtenstein, Johann von, Collection: *Figs. 174, 200, 201.*
Lichtenstein, Joseph Wenzel von, 151, *Fig. 237.*
Liljencrants, 460.
Lilly, John, 511.
Link, Konrad, 202, 203, 204, 205, 217, 218, *Figs. 326–329, 342.*
Linker, Anton, 395.
List, Ad., Collection: *Fig. 341.*
Lister, M., 19.
Litchfield, Fr., 109, 319, 490, 538, *Fig. 169.*
Littler, Will., 533.
Locré, Jean-Baptiste, 340, *Figs. 534–537.*
Löhnig, Johann Georg, 102, *Fig. 164.*
Lomello, Giovanni, 366.
Loudin (see Lowdin).
Loudon, 133.
Louis XIV, 320.
Louis XV, 80, 87, 269, 270, 284, 287, 292, 294, 297, 298, 302, 303, 543, *Figs. 124, 436, 455.*
Louis XVI, 208, 297, 303, 307, 311, 312, 313, 335, 339, *Fig. 244.*
Louis XVII, 310.
Louis XVIII, 316, 317, 320, 341.
Louis, Prince of Prussia: *Fig. 234.*
Louis, Johann Jacob, 223, *Figs. 355, 356.*
Louis-Antoine de Bourbon, Duc d'Angoulême, 345.
Louis-Henri de Bourbon, duc de Condé, 23.
Louis-Stanislas-Xavier de Provence, 341.
Lowdin, 510, 511, 524, 525, 526, *Figs. 809, 810, 833, 834.*
Löwenfinck, Adam Friedrich von, 157, 158, 160, 168, 199, 330.
Lucas, Daniel, 508.
Lück, Johann Christoph Ludwig, 65, 122, 123, 204, 402.
Lück, Johann Friedrich, 161, 201, 202, 204, 205, 217, 499, *Figs. 324, 325.*
Lück, Karl Gottlieb, 204, 205, 218, 265, 402, *Figs. 330, 331, 332.*
Lücke, von der, 446.
Lüders Collection: *Figs. 235, 236, 241, 243, 246.*
Ludwig I of Bavaria, 184.
Ludwig Eugen of Württemberg, 233.
Ludwig Friedrich of Schwarzburg-Rudolstadt, 238.
Luise, Queen of Prussia, 155, *Fig. 247.*
Luplau, Anton Carl, 176, 411 ff., 418, 424, 425, 437, 443, 446, 447, 449, 450, 452, *Figs. 280, 703.*
Luplau, Ludwig, 427.
Lyncker, Anton, 395.
Macaulay, Catharine, 505.
Macheleid, Georg Heinrich, 237, 249, 542.
Macquer, 280, 305.
Madsen, Karl, 401, 415, 452.
Magnus, Johann Bernhard, 213.
Mailáth, Georg, Collection: *Fig. 190.*
Maine, Duchesse de, 322.
Malling, O., 432.
Manasse, Dosquet, Collection: *Fig. 82.*
Manitius, Theodor Gotthilf, 139.
Manners, John (see Granby, Marquis of).
Manthey, Ludvig, 437.
Marco Polo, 9.
Marcolini, Camillo, 100 ff., 106, 107, 112, 250.
Maria I of Portugal: *Fig. 618.*
Maria Sibylle of Schwarzburg-Rudolstadt, 239.
Marie Adelaïde, 543.
Marie-Antoinette, 125, 153, 208, 284, 297, 303, 307, 309, 311, 334, 344, *Figs. 244, 455.*
Marie Feodorovna, Empress of Russia, 308.
Marie-Louise, Empress of France, 315.
Marie Thérèse Charlotte: *Fig. 162.*
Marryat, 412.
Martin, François, 385.
Marwitz, H. v. d., Collection: *Fig. 222.*
Massié, 335, *Fig. 526.*
Masson, 311.
Massüe, 274.
Massy, 292.
Masz, Johann Heinrich, 157.
Matthäi, Johann Gottlieb, 103, 415.
Max I of Bavaria, 194, *Fig. 321.*
Max III Joseph of Bavaria, 184.
Max IV Joseph of Bavaria, 184, 200.
Mayer, Adrien Joseph, 324, *Fig. 513.*
Mayer, Jean Ghislain Joseph, 325.
Mayer, Karl, Collection: *Figs. 175, 176, 179, 187, 202, 203, 207, 209.*
Mayerhofer, 121, 125.
Medici, Cosimo I, 8.
Medici, Cosimo II, 10.
Medici, Ferdinando I, 10.
Medici, Francesco, 8 ff.
Mehl, Hans, 447, 450.
Mehlhorn, Johann Georg, 42, 43.
Mehlhorn, Johann Gottlieb, 402, 403.
Meissonier, Juste-Aurèle, 68.
Melchior, Johann Peter, 160, 162 ff., 167, 194, 197, 207, 208, 218, 266, *Figs. 258–267, 321, 334.*
Menger, Max, Collection: *Fig. 191.*
Mérault, 480.
Méreaud, 292, 296, *Fig. 440.*
Metaxa, S. v., Collection: *Figs. 194, 197.*
Meyer und Söhne, 110.
Meyer, Elias, 417, 431, 433.
Meyer, Friedrich Elias, 76, 83, 86, 140, 152, *Figs. 142, 143, 239, 240, 241, 245.*
Meyer, Johann Hermann, 241.
Meyer, Wilh. Chr., 152, 154, *Figs. 242–245.*
Mezer, 481, *Fig. 762.*
Micaud, 292.
Michel, 292.
Michel Collection: *Figs. 248, 257, 263.*
Michelangelo, 320.
Milde, Arij de, 44, *Fig. 59.*
Milde, M. de, 44.
Minton, Herbert, 535, *Fig. 856.*

Minton, Thomas, 517, 534, 535, *Fig. 856.*
Mirabeau, 339, *Fig. 532.*
Moitte, 341.
Mol, 390, 391.
Molière, 310, *Fig. 495.*
Molin, A. de, 351.
Moltke, Joachim Godske, 411, 416.
Moltke-Bregentved Collection: *Fig. 642.*
Monier, 328.
Montesquieu, 310.
Montfaucon, 226.
Moreau le jeune, 88, 149, 307.
Moriamé, Soil de, 323, 326.
Morin, 285, 296, 299, *Figs. 435, 456–458.*
Mouchy, 303.
Müller, Daniel Ernst, 158.
Müller, Ferdinand, 351 f., 460.
Müller, Frantz Heinrich, 406 ff., 427 ff., 437, 438, 452 (compare subject index).
Müller, Johann Georg, 154, *Fig. 246.*
Müller, Johann Gottfried, 472.
Mulot, 280.
Murat, 370.
Mutel, 285, 286, 287.

Nagler, 188.
Napoleon I, 182, 195, 314, 315, 316.
Nast, Johan Nepomuc Hermann, 347 f., *Figs. 544, 545.*
Natoire, 225.
Neufville, Louis-François de, 26.
Neureuther, Eugen, 185.
Nicolas I of Russia, 478.
Nicquet, 292.
Niedermayer, Franz Ignaz, 184.
Niedermayer, Johan Josef, 122, 124, 127, 130.
Niedermayer, the younger, 130.
Nilson, J. E., 148, 174, 175, 186, 244, 260, *Figs. 274, 302, 411.*
Nini, 305, *Fig. 479.*
Noël, 292, 296.
Nollekens, Joseph, 493.
Nomikos, Ch. A., 541.
Nonne, Christian, 237, 252, 254, *Fig. 382.*
Nyrop, Camillus, 401, 407, 452.

Oeser, 103.
Ohmacht (Ohnmacht), Landolin, 104, 208.
Olsen, Ole, Collection: *Fig. 654.*
Ondrup, Hans Christopher, 427, 431, 432, *Figs. 664, 665, 684.*
O'Neale, 516.
Orleans, Duke of, 324, 336, 348, *Fig. 511.*
Ortolani, Lodouico, 359, *Fig. 563.*
Ostermann, von, Collection: *Figs. 343, 349.*
Osterspey, Jacob, 213, *Figs. 339, 345.*
Oudry, 278, 283, 309.

Pajou, 304, 306, 310, *Figs. 477, 496.*
Palissy, 495.
Pannwitz, von, Collection: *Fig. 589.*
Paquier, Claudius Innocentius du, 54, 113 ff., 122, 130, 132, *Fig. 173.*
Pardoe, Thomas, 522, 545.
Parent, 306, 309.
Parolini, 363.
Parpart, von, Collection: *Fig. 58.*
Parpette, 295.
Pascal, 310.
Pater, 161.
Paul I of Russia, 308, 476, 478.
Paul, Nikolaus, 257, 263, 266.
Pauli, 258.
Pazaurek, G. E., 541.
Pedrozzi, 154.
Pelissier, Pierre, 23.
Pellevé, 260, 328, 543, *Figs. 516, 517.*
Pencz, G., 13.
Pennewitz, David, 42.
Pennington, Seth and John, 532.
Penthièvre, duc de, 322.
Peppe, 375.
Percier, 316.
Pérès, 320.
Permoser, 177.
Perrotin, 301.
Peter the Great, 302, 471.
Peter II of Russia, 64.
Peter III of Russia, 472, 477.
Peterinck, François-Joseph, 323, 325.
Philip II, 9, *Fig. 4.*
Philippine, 285.
Pierre aîné, 293, *Fig. 458.*
Pierre le jeune, 293.
Pigalle, 128, 303, 306, *Fig. 475.*
Pigory, 25.
Pillement, 55, 122, 174, 514.
Piranesi, 130, 148.
Pithou le jeune, 293.
Pitt, William, 513.
Platen, C. G., Collection: *Figs. 743, 745, 746.*
Plato, 178.
Plessen, Baronesse, Collection: *Figs. 655, 683, 696.*
Plumer, 529.
Poggendahl, 433.
Polaczek, 209.
Pompadour, Mme. de, 269, 271, 278, 280, 281, 297, 299, 301, 302, 303, 304, 322, *Fig. 451.*
Pontoppidan, E., 404.
Popoff, 480.
Pöppelmann, 64.
Poterat, Edme and Louis, 19, *Figs. 14–16.*
Potter, Ch., 25, 349.
Preisler, J. D., 83.
Preuss, Søren, 417, 424.
Preussler, 107, 116, 120, 122, 133, *Fig. 192.*
Prévost, 295, *Figs. 468, 485.*
Pustelli, 223, 228.

Rabe, 171.
Rabener, 426.
Rachette, J.-S., 474, 476, *Fig. 756.*
Racine, 310.
Rackham, Bernard, 10, 503, 506, 510, 511, 521, 525, 529, 533.
Randall, Thomas Martin, 319, 320.
Raphael, 90, 311, 363, 426, *Fig. 153.*
Rath, W. C., 174.
Raux, 293.
Recum, Johann Nepomuk van, 200, 217.
Recum, Peter van, 199, 216, 217.
Rée, Ed., Collection: *Figs. 702, 711.*
Reedtz-Thott Collection: *Fig. 656.*
Regensburg, Joseph, 474.
Regnier, 309.
Reichardt, Ernst Heinrich, 134, 136, 139.
Restile, Luigi, 372.
Rhodes, 542.
Riaño, 379, 385.

Ribera, 382.
Richter, J. G., 406.
Ridinger, 194.
Riedel, Gottlieb Friedrich, 186, 214, 221, 232, *Fig. 301.*
Rienck, Johann Lorenz, 253.
Riese, Johann Carl Friedrich, 155.
Riesener, 284.
Ringler, Joseph Jakob, 184, 220, 330.
Ripp, 263.
Robert, Joseph-Gaspard, 338, *Fig. 529.*
Robins, 542.
Robinson, 542.
Rocher, 289.
Rodney: *Fig. 803.*
Roesch, 252, 254.
Rombrich, Johann Christoph, 176, 177, *Fig. 279.*
Rose, John, 319, 519, 520.
Rosset, 285, 286, *Fig. 459.*
Rotberg, Wilhelm Theodor von, 243, 246, 253, 255.
Rothenburg Collection: *Fig. 234.*
Rothschild, Gust., Collection: *Fig. 12.*
Roubiliac, Louis François, 493, 499, 543.
Rousseau, 178, 313.
Rubens, 320, 438.
Rugendas, 59, 123, 148, 232, *Figs. 85, 195.*
Rundquist, Axel, Collection: *Fig. 728.*
Russinger, Laurentius, 160, 162, 259, 340.

Sachs, Josef, Collection: *Figs. 737–739.*
Sadler, John, 532.
Saint Aubin, Augustin de, 304.
Sallé, 201, *Fig. 325.*
Saly, 446, *Fig. 702.*
Samson, 22, 26, 110, 454, *Figs. 32, 171.*
Sansovino: *Fig. 701.*
Sauerlandt, Max, 542.
Schackert, Brothers, 134.
Schadow, Gottfried, 155, *Fig. 247.*
Scheffauer, Philipp Jacob, 229.
Scheffer, C. F., 456.
Schellenberg, Joh. Rud., 350.
Schenau, Johann Eleasar, 89, 101.
Schepers, Livio Ottavio, 377.
Scherer, Chr., 169, 170, 174, 176, 452.
Scheurleer Collection: *Fig. 627.*
Schevitch, Dmitri, Collection: *Fig. 605.*
Schimmelmann, Heinrich, 134, 446.
Schindler, Philipp Ernst, 123.
Schirmer, 465.
Schlatter, Johann, 472.
Schlegel, Friedrich Abraham, 415, 418.
Schlegel, Friedrich Samuel, 104.
Schlimpert, Johann Gottlob, 58, *Fig. 84.*
Schmahl, Johann Gottfried, 415.
Schmidhammer, 83.
Schmidt, Johann Heinr., 228, *Figs. 367, 368.*
Schmidt, Rob., 158.
Schnorr von Carolsfeld, 43, 144, 161, 204, 245, 359.
Schoelcher, 339, *Fig. 533.*
Schøler, 445.
Schölhammer, 256.
Schönheit, Carl, 89.
Schreiber, Lady Charlotte, 318, 359, 365, 367, 486.
Schreiber, Johann Theophil, 189.
Schreitmüller, 256.
Schubert, Carl Gottlieb, 176, 177, 178, *Figs. 282, 283.*
Schultz, Christian, 243.
Schultz, Joh., 104.
Schwartz, Fr., Collection: *Fig. 699.*
Schwarzenberg, A. J., Collection: *Fig. 199.*
Sciptius, Georg Christian, 405.
Seefried, Antonius, 261, *Fig. 413.*
Seguin, 338.
Semper, G., 77.
Senff, Johann Philipp Christian, 254.
Sidney, F. E., Collection: *Pl. II.*
Simmelkjær Collection: *Fig. 704.*
Simon, James, Collection: *Fig. 181.*
Simonsen Collection: *Fig. 710.*
Simson, 244.
Sinsson, 285.
Sioux aîné, 286, 293.
Sisti, Niccolò, 10.
Slomann, Vilhelm, 401.
Slotz, 306.
Smidt, Johannes Jacob, 417, 446, 448, 449, 451.
Socrates, 178, *Fig. 286.*
Soil (see Moriamé).
Soiron, 320, 542, *Fig. 507A.*
Sonnenschein, Valentin, 350, 351.
Sorgenthal, Konrad von, 126, 128, 129, 130, 133, 150, 182, 315, *Fig. 209.*
Spaendonk, van, 313.
Spelman, 532.
Spengler, Adam, 350.
Spengler, John James, 507, 544, *Fig. 805.*
Spitzer Collection: *Fig. 11.*
Spode, Josiah I, 535, 536.
Spode, Josiah II, 520, 535, 536.
Spode, Josiah III, 536.
Sprimont, Nicolas, 491, 493, 543.
Stanley, C. F., 404, 446, 448, *Fig. 712.*
Steele, Thomas, 508.
Stein, Frau von, 253.
Steinkopf, Joh. Friedrich, 232.
Steitz, 266.
Stella, J., 64.
Sten, Henrik, 458, 459, 462.
Stenglein, 256.
Stephan, 507.
Stephens, William, 528.
Sterne, 101.
Stötzel, Samuel, 54, 113.
Stråle, 456, 457, 458, 459, 460, 465, 480, 481.
Strauss, Max, Collection: *Figs. 253, 320.*
Suhm, 408.
Sulkowsky, Alexander Joseph von, 67, *Figs. 105, 106* (compare subject index).
Sureda, 379.
Suzanne, 279, *Fig. 448.*
Sweebach, 315, 476, *Fig. 758.*
Sybel, 43.

Tacca, Pietro, 374, *Fig. 592.*
Tagliolini, 375, 376.
Taillandier, 293, 296, 299, *Fig. 466.*
Talleyrand, 313.
Talmont, Princesse de, 299.
Tandart, 293, 296.
Tardy, 294.
Taunay, 274, 294.
Taylor, J. E., Collection: *Fig. 10.*
Tchepotiev, Alexander, 473.
Tebo, 487, 528, 530, *Fig. 769, 844.*

Temminck, Leonardus, 395.
Teniers, 84 (compare subject index).
Tessier, 172.
Théodore, 295.
Thévenet, 294, 296.
Thibaud, 487.
Thieme, Carl, 105.
Thomaschefsky, Carl Friedrich, 416.
Thomire, 310, 316, *Fig. 494.*
Tischbein the Elder, 244.
Tittelbach, Franz, 150.
Tønder, 417.
Tourville, 310.
Trabert, 175.
Traugott Collection : *Figs. 121, 146, 193, 196, 213, 214, 265, 400, 429, 561, 572, 586, 590, 609, 610, 612, 788.*
Tristant, 301.
Troger, Simon, 160.
Trothe, Johann Gottfried, 221.
Trou, Henri, 19.
Tschirnhausen, 34, 35, 36, 37, 41.
Tullin, 426.
Turenne, 310.
Turner, Thomas, 517, 519, 535.
Turner, W., 523.
Tvede, Claus, 416, 446, 447, 450.

Ujfalvy, 326.
Ulielmo da Bologna, Father, 7.

Valencia, Don Juan de, Collection : *Fig. 608.*
Vandé, 294.
Vandrevolle (see Voorst, van de).
Vanier, Michel, 334, 335, 337.
Vanloo, Carle, 304, *Fig. 476.*
Vanloo, Louis-Michel, 304.
Varion, Jean-Pierre, 368.
Vasari, 8.
Vaume, J.-S., 398.
Vauquer, 172.
Vavasseur, 294.
Velasquez, 382.
Verdone, Giuseppe, 372.
Vermonet, 336.
Verneuil, Pierre, 337.
Vespasian, 343, *Fig. 541.*
Vezzi, Francesco and Giuseppe, 355 ff., *Figs. 555–560.*
Victor Amadeus III, 367.
Vieillard, 274, 285, 294, 296, *Fig. 441.*
Vincent, 273, 295, *Figs. 429, 493.*
Vinogradov, Dmitri, 471, 472.
Vitellius, 41.
Voïnov Nikita, 472.
Volpato, Giovanni, 368, 369, *Fig. 584.*
Voltaire, 178, 313.
Voorst, van de, 278, *Fig. 447.*
Vries, Adriaen de, 246.

Walker, Samuel, 522.
Wall, John, 510.
Wandhelein (see Anreiter, Karl Wendelin).
Waterloo, 174.
Watteau, 20, 55, 59, 74, 84, 192, 514, *Fig. 137* (compare subject index).
Weatherby, 485.
Weber, Franz Joseph, 235, 252.
Wedgwood, J., 100, 103, 128, 150, 177, 180, 181, 220, 253, 308, 311, 347, 348, 352, 363, 369, 379, 384, 386, 388, 439, 536, *Figs. 488, 545, 611, 857.*
Wegely, Wilhelm Kaspar, 134 ff., 156, 263, 337, *Figs. 212–218.*
Weinmüller, Joseph, 227.
Weinrotter, 174.
Weixelbaum, 129, *Fig. 207.*
Whittaker, 544.
Wicander, Hjalmar, Collection : *Fig. 736.*
Wicart, N., 393.
Wiedewelt, 225, 404.
William of Württemberg, 235.
William Henry of Nassau-Saarbrücken, 260, 543.
William Augustus, Duke of Cumberland, 494.
Winckelmann, 127, 225.
Winterstein, 213, *Fig. 344.*
With-Rostock, F. C., Collection : *Fig. 593.*
Woffington, Peg, 487, *Fig. 797.*
Wohlfart, Friedrich Carl, 261, *Fig. 411.*
Wolf, Josef, 125.
Wolfsburg, 107, 116, 120, *Fig. 182.*
Wolfsohn, 109, *Fig. 169.*
Woodward, 487, 490.
Wouwerman, 59, 94.
Wright, Joseph, of Derby, 544.

Xrowet (Xhrouet), 275, 294.

Young, William Weston, 522.
Yvernel, 286.

Zais, 164.
Zeisig, Johann Eleasar (see Schenau).
Zeschinger, Joh., 160, 167, 168.
Zimmermann, 45, 56, 62, 64, 237.
Zoffany : *Fig. 801.*

II. COUNTRIES, PLACES, FACTORIES, PUBLIC COLLECTIONS

(References in the case of the last-named are to illustrations only)

Albrechtsburg, 38.
Alcora, 384 ff., *Figs. 613–616.*
Alençon, 305.
Amstel, 391 ff., *Figs. 626, 627.*
Amsterdam, Nederlandsch Museum : *Figs. 621, 622.*
Ansbach-Bruckberg, 195, 256 ff., 398, *Figs. 404–408, 634, 635.*
Aranjuez : *Figs. 600, 601.*
Argenteuil, 277.
Arras, 328 f., *Fig. 518.*
Aschaffenburg, 158.
Aue, 47.
Augsburg, 222.
Avon, 495.

Bamberg, Palace : *Figs. 326, 336.*
Baranowka, 481, *Fig. 762.*
Basdorff, 134.
Battersea, 489.

Bayreuth, 43, 44, 115, 117, *Fig. 58.*
Beauvais, 304.
Belgium, 398 ff.
Bellevue, near Sèvres, 271.
Bergen, Vestlandske Kunstindustrimuseum: *Figs. 667, 721, 722, 723.*
Berlin, 134 ff., 171, 177, 202, 235, 247, 257, 351, 360, 405, 412, 417, 422, *Figs. 212–247.*
Berlin, Hohenzollern Museum, Schloss Monbijou: *Fig. 223.*
Berlin, Kaiser Friedrich Museum: *Fig. 252.*
Berlin, Porcelain Factory, Collection: *Figs. 224, 229, 242, 376.*
Berlin, Schlossmuseum: *Figs. 56, 94, 105, 113, 118, 129, 134, 137, 138, 180, 182, 205, 212, 214, 215, 219, 225, 226, 230, 231, 232, 237, 240, 247, 256, 260, 288, 289, 302, 327, 334, 379, 386, 390, 391, 396, 405, 437, 469, 493, 495, 565, 606, 757, 811.*
Birmingham, 485.
Boissette, 336.
Bordeaux, 337 f., *Figs. 527, 528.*
Bourg-la-Reine, 27 ff., *Figs. 33, 34.*
Bow, 483 ff., 493, 506, 513, 515, 528, 531, 533, 543, 544, *Figs. 764–773.*
Brachwitz, 143.
Breslau, 116, *Fig. 180.*
Breslau, Kunstgewerbemuseum: *Fig. 339.*
Bristol, 483, 487, 488, 510, 511, 512, 522, 524, 525, 526, 534 ff., *Figs. 809, 810, 833, 834, 838–844.*
British Museum (see London).
Brownhills 533.
Broseley 517.
Bruckberg (see Ansbach).
Brünn Museum: *Fig. 88.*
Brünn, Dubsky Porcelain Room: *Figs. 183, 184.*
Brunswick, Landesmuseum: *Figs. 268, 271, 273, 278–280, 282–286, 290, 292, 293, 296.*
Brussels, 399 f., *Figs. 638–640.*
Brussels, Musées du Cinquantenaire: *Figs. 636–640.*
Buen Retiro, 370, 372, 378 ff., 387, *Figs. 600–612.*
Burslem, 533.

Caen, 335, *Fig. 525.*
Candiana, 541.
Capo di Monte, 361, 369 ff., 378, 381, 383, *Figs. 585–592, 599* (compare Naples).
Carouge, 460.
Carlsruhe (see Karlsruhe).
Cassel, 266 f., *Fig. 420.*
Cassel Museum: *Figs. 275–277.*
Castel Durante, 361.
Caughley, 485, 510, 517 ff., 535, *Figs. 824–826.*
Chantilly, 23 ff., 31, 268, 272, 322, 327, 328, 403, 405, 490, 491, *Figs. 23–32.*
Chelsea, 447, 483, 484, 485, 488, 490 ff., 514, 515, 520, 532, 533, 537, 543, 544, *Figs. 774–802.*
China, La (see Buen Retiro).
Clignancourt, 341 ff., 352, *Figs. 538, 539.*
Closter Veilsdorf (see Kloster Veilsdorf).
Cluny, Musée de: *Fig. 28.*
Coalbrookdale (see Coalport).
Coalport, 319, 484, 490, 507, 519 ff., 522, *Figs. 827, 828.*
Cobridge, 542.
Coburg-Saalfeld, 246.
Cockpit Hill, 486.
Colditz, 36.
Cologne, 181.
Cologne, Kunstgewerbemuseum, *Fig. 261.*
Copenhagen, 122, 176, 204, 278, 301, 355, 401 ff., 474, 500, 539, *Figs. 641–725.*
Copenhagen, Collection of the Queen Dowager: *Figs. 665, 671.*
Copenhagen, Folkemuseum: *Figs. 664, 669, 707, 717, 725.*
Copenhagen, Kunstindustrimuseum: *Figs. 18, 29, 30, 44, 53, 72–74, 77, 83, 87, 92, 103, 106, 111, 120, 122, 133, 135, 160, 165, 166, 217, 233, 249, 270, 294, 368, 369, 383, 384, 387, 487, 514, 531, 537, 555, 570, 571, 641, 644, 646–648, 650–653, 657–663, 665, 666, 668, 670, 672, 673, 675, 677–682, 684–686, 688, 694, 695, 697, 698, 700, 703, 705, 707–709, 713, 715, 716, 718–720, 724, 763, 783, 796.*
Copenhagen, Collection of Royal Porcelain Factory: *Fig. 649.*
Copenhagen, Rosenborg: *Figs. 687, 689–693.*
Crépy-en-Valois, 327, 541.

Damm, 158.
Denmark, 401 ff.
Delft, 40.
Derby, 319, 323, 359, 483, 485, 491, 499, 503 ff., 521, 533, 535, 536, 543, 544, 545, *Figs. 781, 788–808, 854.*
Derby Museum: *Fig. 806.*
Doccia, 16, 360 ff., 370, 376, *Figs. 569–574.*
Dresden, 110, 222, 471 (compare Meissen).
Dresden, Johanneum Sales, 42, 45, 46, 49, 111.
Dresden, Kunstgewerbemuseum: *Fig. 161.*
Dresden, Palace: *Fig. 80.*
Dresden, Porcelain Collection: *Figs. 15, 42, 43, 45–47, 49–52, 54, 57, 59, 62–70, 76, 79, 89, 90, 95, 96, 99, 101, 102, 114, 124, 130, 132, 148–151, 164, 168, 272, 556, 558–560.*

Eisenach, Thüringermuseum: *Figs. 386, 388.*
England, 32, 482 ff.
Este, 368, *Fig. 582.*
Étiolles, 327, *Figs. 516, 517.*
Etruria, Factory, 536, *Fig. 857.*
Etterbeek, 399 f., *Fig. 637.*

Faenza, 361.
Ferrara, 7.
Florence, 7 ff.
Florida, Madrid, 379.
Fontainebleau, 277.
France, 19 ff., 268 ff.
Frankenthal, 86, 160, 161, 163, 181, 184, 193, 194, 195, 199 ff., 221, 236, 261 265, 305, 330, 351, 499, *Figs. 322–351.*
Frankfort-on-the-Main, Kunstgewerbemuseum: *Figs. 266, 345, 377.*

Frankfort-on-the-Main, Städtisches Museum: *Fig. 333.*
Friasino, 480.
Fukien, 21.
Fulda, 157, 242, 257, 262 ff., 266, *Figs. 414–419.*
Fulham, 482.
Fürstenberg, 122, 134, 157, 160, 169 ff., 199, 244, 246, 352, 411, 412, 417, 452, *Figs. 268–296.*

Gera, 248 ff., *Fig. 397.*
Germany, 32 ff.
Gorbunowo, 480.
Gotha, 243 ff., 251, 253, 255, *Figs. 391–394.*
Greenwich, 485.
Grossbreitenbach, 249, 254.
Gschely, 479.
Gubbio, 361.
Gutenbrunn, 259.

Hafnerzell, 220.
Hague, The, 325, 393 ff., *Figs. 628–635.*
Hague, The, Gemeente Museum: *Figs. 619, 623, 624, 629, 631, 633, 634.*
Halle, 143.
Hamburg, Museum: *Figs. 153, 173, 218, 220, 239, 240, 262, 300, 301, 331, 346, 380, 381, 393, 408, 409, 411, 412, 414, 415, 418, 420, 443, 465, 466, 485, 507, 557, 566, 568, 576, 584, 585, 587, 594.*
Herculaneum, 375.
Herculaneum Factory, 533 f.
Herend, 319.
Holland, 32, 44, 390 ff.
Höchst, 86, 117, 134, 137, 157 ff., 169, 177, 181, 199, 201, 222, 236, 258, 259, 261, 330, 340, 412, *Figs. 248–267.*
Hungary, 121.

Ilmenau, 109, 249, 252 ff., *Fig. 402.*
Italy, 7 ff., 355 ff.

Jackfield, 519.

Kamenz, 45.
Karlsruhe, Residency: *Fig. 342.*
Karlsruhe, Zähringer Museum: *Fig. 228.*
Kassel (see Cassel).
Kastrup, 402, 406.
Katzhütte, 248.
Kelsterbach, 195, 264 f., *Fig. 413.*
Kloster Veilsdorf, 240 ff., 250, 251, 268, *Figs. 383–390.*
Koburg-Saalfeld (see Coburg).
Köln (see Cologne).
Korzec, 480, *Fig. 761.*

Lambeth, 485.
La Seynie, 336.
Lassay, Château de: *Figs. 478, 479.*
Leeds, 386, 542.
Leipzig, Grassimuseum: *Figs. 84, 305, 382, 385, 389, 399, 402.*
Leipzig, Kunstgewerbemuseum: *Fig. 449.*
Lille, 23, 328, 335 f., *Fig. 524.*
Limbach, 109, 241, 249 ff., 254, *Figs. 398–401.*
Limehouse, 485.
Limoges, 305, 335 f., 339, 411, *Fig. 526.*
Lisbon, 388, *Fig. 618.*
Liverpool, 532 f., *Figs. 848, 849.*
Locarno, 542.
London, British Museum: *Figs. 26, 39, 40, 562, 563, 574, 577, 579, 580, 583, 595, 596, 603, 618, 643, 759, 762, 764, 766, 769–771, 773, 774, 776, 777, 779–781, 784, 786, 795, 797, 799–801, 803, 804, 814, 818, 822, 824, 833, 835, 838, 839, 841, 843, 845, 847, 853, 857.*
London, Victoria and Albert Museum: *Figs. 1, 2, 5, 6, 8, 9, 16, 17, 24, 27, 31, 34, 36, 37, 269, 468, 509, 516, 523, 540, 541, 591, 592, 617, 765, 767, 768, 772, 775, 778, 782, 785, 787, 789–794, 798, 802, 805, 807–810, 812, 813, 815–817, 819–821, 823, 825–832, 834, 836, 837, 840, 842, 844, 846, 848–852, 854–856, 858.*
London, Wallace Collection: *Figs. 423, 424, 435, 436, 438, 439, 441, 442, 444, 455, 458.*
Longport, 535.
Longton Hall, 483, 506, 521, 532, 533 f., *Figs. 768, 850–854.*
Loosdrecht, 181, 390 ff., *Figs. 622–625.*
Louvre (see Paris, Louvre).
Lowestoft, 483, 484, 530 ff., *Figs. 845–847.*
Ludwigsburg, 117, 127, 181, 184, 220 ff., 236, 258, 330, 352, 446, *Figs. 352–376.*
Lunéville, 181, 333, 543.

Madeley, 319.
Madrid, 379 ff.
Madrid, Instituto de Don Juan de Valencia, *Fig. 608.*
Madrid, Royal Palace: *Fig. 602.*
Mannheim, 199, 202.
Marieberg, 352, 353, 456 ff., *Figs. 726–747.*
Marseilles, 337, *Fig. 529.*
Meissen biscuit, 104, 106, *Fig. 165.*
Meissen porcelain, 24, 31, 32 ff., 46 ff., 113, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 134, 135, 136, 140, 141, 143, 144, 145, 147, 148, 150, 152, 154, 155, 156, 157, 158, 170, 171, 172, 176, 197, 201, 204, 215, 217, 220, 222, 235, 236, 238, 239, 242, 243, 247, 251, 252, 257, 268, 269, 270, 272, 274, 275, 322, 323, 336, 340, 352, 355, 356, 359, 363, 390, 397, 401, 402, 405, 412, 417, 424, 430, 441, 443, 454, 469, 471, 472, 473, 482, 483, 487, 488, 489, 494, 496, 497, 502, 508, 517, 520, 529, 541, *Figs. 61–164, 166–172, 426, 434.*
Meissen stoneware, 32 ff., 115, *Figs. 42–55, 57, 60.*
Melun, 336.
Mennecy-Villeroy, 23, 26 ff., 322, 457, 541, *Figs. 35–41, 727.*
Moncloa, La, 379, 384 f., *Fig. 612.*
Monplaisir, 398, *Fig. 636.*
Montmartre, 341.
Morl, 143.
Mosbach, 215.
Moscow, 479.
Munich, 86.
Munich, Bayerisches Nationalmuseum: *Figs. 85, 91, 297, 299, 303, 304,*

306–310, 312, 315–318, 324, 329, 337, 406, 410.
Munich, Residency: *Figs. 332, 344, 348.*
Münster, Landesmuseum: *Fig. 281.*

Nantgarw, 519, 520 ff., *Figs. 830–832.*
Naples, 369 ff., 378, *Figs. 593–598* (compare Capo di Monte).
Nassau-Saarbrücken, 260, 543, *Figs. 411, 412.*
Netherlands, 390 ff.
Neudeck ob der Au, 184, 188, 189, 196, 220.
New Canton, 486, *Fig. 764.*
New Hall, 483, 525, 534, *Fig. 855.*
Niderviller, 181, 186, 214, 332 ff., *Figs. 522, 523.*
Nolsfelden, 259.
Nove, 361, 363 ff., *Figs. 575–578.*
Nymphenburg, 121, 184 ff., 200, 208, 214, 215, 216, 223, 236, 247, 261, 330, *Figs. 297–321.*
Nymphenburg Palace: *Fig. 351.*
Nyon, 350, 352 ff., 460, *Figs. 552–554.*
Nuremberg, Germanisches Museum: *Figs. 401, 413.*

Oldbury, 545.
Onolzbach (see Ansbach).
Oranienbaum, 70, 88, 542, *Fig. 147.*
Orleans, 326, 327 f., *Fig. 515.*
Ottweiler, 260, 543, *Figs. 411, 412.*

Padua, 541.
Paris, 22, 26, 27, 86, 110, 299, 321, 334, 337 ff., 352, 367, 400, *Figs. 532–546.*
Paris, Louvre: *Figs. 7, 445, 494.*
Paris, Musée de Cluny: *Fig. 28.*
Passau, 142, 215, 220, 257 f., 259, 263, 266.
Persia, 13.
Pesaro, 7.
Petersburg, Petrograd (see Saint Petersburg).
Pfalz-Zweibrücken, 162, 258 f., *Fig. 410.*
Pförten: *Figs. 107–110.*
Pinxton, 521 f., *Fig. 829.*
Pisa, 10 f., 541, *Fig. 5.*
Plaue, 42, 43, 115, *Figs. 56, 57.*
Plauenscher Grund, 36.
Plymouth, 483, 525 f., 528, 529, *Figs. 835–837.*
Pompeii, 374.
Portici (see Naples).
Portugal, 388 f.
Potschappel, 110, *Fig. 170.*
Potsdam, Neues Palais: *Figs. 221, 238.*
Potsdam, Orangerie: *Fig. 145.*

Rauenstein, 241, 255 f., *Fig. 403.*
Reichenberg, Nordböhmisches Gewerbemuseum: *Figs. 13, 181.*
Rendsburg, 411.
Rheims, 303.
Rockingham Works, 537, *Fig. 858.*
Rome, 368 f., *Fig. 584.*
Rörstrand, 456, 457, 460, 471.
Rörstrand Museum: *Figs. 727, 733.*
Rosenborg (see Copenhagen, Rosenborg).
Rouen, 19, 27, 260, *Figs. 14–16.*
Rudolstadt, 109, 237, 255.

Saint-Amand-les-Eaux, 309, 318, 328 f., 334, *Fig. 519.*
Saint Cloud, 19 ff., 24, 27, 28, 31, 268, 272, 274, 275, 328, 338, 483, 490, 491, 541, *Figs. 17–22.*
Saint Petersburg, 471 ff., *Figs. 748–758.*
Saint Petersburg, Hermitage: *Fig. 245.*
Saint Porchaire, 15.
Saint Yrieix, 305, 335.
Salency: *Fig. 503.*
Sceaux, 26, 322 f., 332, *Figs. 508, 509.*
Schaerbeek, 398.
Schneeberg, 47.
Schney, 258.
Schoren, 350 ff., *Figs. 547–551.*
Schrezheim, 181.
Sennewitz, 143.
Sèvres, 24, 25, 26, 28, 30, 31, 85, 86, 101, 103, 125, 126, 127, 128, 149, 163, 164, 181, 208, 214, 215, 220, 268 ff., 280 ff., 322, 323, 324, 330, 334, 335, 336, 338, 341, 342, 343, 344, 345, 347, 351, 352, 359, 375, 379, 382, 386, 390, 393, 403, 405, 446, 474, 475, 477, 479, 480, 483, 498, 505, 508, 509, 516, 517, 520, 529, 535, 539, *Figs. 138, 139, 200, 201, 229, 230, 435–507, 613, 798, 827, 828.*
Sèvres Museum: *Figs. 4, 20, 21, 23, 25, 33, 35, 271, 425–428, 430, 434, 440, 446–448, 451, 459, 460, 462–464, 470–484, 486, 488–492, 496, 497, 499–506, 508, 513, 515, 517–520, 522, 524–530, 532, 534–536, 538, 539, 542–546, 567, 575, 578, 581, 607, 615, 616, 749.*
Shelton (see New Hall).
South Kensington Museum (see London, Victoria and Albert Museum).
Spain, 369, 370, 378 ff.
Spires, 202.
Staffordshire, 533, 536 (compare Longton Hall, New Hall, Stoke).
Stepney, 485.
Stockholm, 355, 402.
Stockholm Royal Palace: *Figs. 131, 321, 467.*
Stockholm, Nationalmuseum: *Figs. 93, 192, 250, 291, 298, 311, 340, 347, 510, 573, 625, 626, 630, 632, 726, 729–732, 734, 740–742, 753, 760.*
Stoke-upon-Trent, 319, 535 f., *Fig. 856.*
Stourbridge, 485.
Strasburg, 157, 199, 209, 323, 330 ff., 366, 386, 406, *Figs. 335, 520, 521.*
Strasburg, Kunstgewerbemuseum: *Figs. 322, 335.*
Stratford, 485.
Ströbel, 142.
Stuttgart, 220.
Stuttgart, Altertümersammlung: *Figs. 352–368.*
Stuttgart, former Royal Collection: *Figs. 373, 375.*
Stuttgart, Landesgewerbemuseum: *Fig. 372.*
Swansea, 519, 520, 545 ff., *Figs. 830, 831.*
Sweden, 456.
Swinton, 537, *Fig. 858.*
Switzerland, 350 ff.

Tettau, 258.
Thuringia, 237 ff.
Tournai, 22, 319, 323 ff., 395, 397, 398, *Figs. 510–514, 633.*

Tours, 336.
Toxteth Park, 533.
Tretto, 358.
Treviso, 368 f., *Fig. 583.*
Trieste, 118.
Trondhjem, Nordenfjældske Kunstindustrimuseum: *Fig. 701.*
Troppau, Kaiser Franz Joseph-Museum: *Fig. 569.*
Turin, 7.
Turin, Museo Civico, *Fig. 178.*
Turkey, 13.
Tver, 479 f., *Figs. 759, 760.*

Urbino, 13, 361.

Valenciennes, 334 f.
Veilsdorf, Kloster, 240 ff., 249, 250, 251, 266, *Figs. 383–390.*
Venice, 7, 13, 60, 113, 355 ff., 402, 471, *Figs. 555–568.*
Verbilki, 479 f., *Figs. 759, 760.*
Versailles, Museum: *Fig. 316.*
Versailles, Museum: *Fig. 316.*
Vicenza, 9.
Victoria and Albert Museum (see London, Victoria and Albert Museum).
Vienna, 54, 86, 101, 103, 107, 113 ff., 182, 202, 204, 220, 227, 235, 247, 315, 355, 356, 402, 471, *Figs. 173–211, 557.*
Vienna, Oesterreichisches Museum: *Figs. 183–185, 188, 189, 198, 204, 206, 208, 210, 211, 338.*
Vincennes, 23, 28, 29, 199, 268 ff., 300, 304, 316, 318, 322, 326, 327, 330, 338, 339, 344, 403, 456, *Figs. 138, 421–434, 509, 530, 531.*
Vinovo, 366 ff., *Figs. 579–581.*
Vista Alegre, 388, *Fig. 617.*
Vladimir, 479.
Volkstedt, 237 ff., 242, 248, 249, 251, 255, 542, *Figs. 377–382.*

Wallendorf, 109, 240 f., 250, 337. *Figs. 395, 396.*
Warsaw Exhibition, 1913: *Fig. 761.*
Weesp, 181, 390 ff., *Figs. 619–621.*
Weimar, 252.
Weimar, Goethe Museum: *Fig. 267.*
Weimar, Kunstgewerbemuseum: *Fig. 392.*
Windsor, Royal Collection: *Figs. 452–454, 456, 457.*
Wirksworth, 485.
Worcester, 319, 483, 484, 488, 489, 510 ff., 518, 519, 522, 525, 528, 529, 531, 532, 533, 537, 538, 544, 545, *Figs. 809–823, 849.*
Würzburg, 258 f., *Fig. 409.*

Zobten, 142.
Zurich, 350 ff., 352, 507, *Figs. 547–551.*
Zurich, Landesmuseum: *Figs. 547–554.*

III. SUBJECTS, TECHNIQUE, TERMINOLOGY, ETC.

Aesculapius, staff of, mark, 106 (compare Caduceus).
Alabaster, 47, 277.
Alla porcellana, 12.
Alt-Brandenstein pattern (see Brandenstein).
Alt-Osier pattern (see Osier).
Anchor mark, Bow, 484, 490, 544.
Anchor mark, Chelsea, 484, 490, 492, 493, 495, 503.
Anchor mark, Derby, 503.
Anchor mark, Venice (Cozzi), 358.
Antique heads, 150, 156, 180, 245, 423, 431, 447, *Figs. 291, 668.*
Antique Zierat, 144, *Figs. 223, 224.*
Antler mark, 233.
Apollo candlestick, 222, *Fig. 352.*
Apothekerbüchse, 150, *Fig. 233.*
AR (Augustus Rex) mark, 57, 61, 62, 105, *Figs. 94, 169.*
Arabesques service, Sèvres, 311.
Arabesques service, St. Petersburg, 475, *Fig. 754.*
Arabian vase pattern, 180, *Fig. 293.*
Arbour groups, 201, *Fig. 324.*
Arrosement, 277.
Arrow marks (Paris), 340, 341.
Augustus Rex vases: *Figs. 80, 81, 91* (compare also AR mark).
Autel Royal, L', 307 (*Fig. 482*).

Barbeau, décor, 334, *Fig. 527.*
Bernstorff service, 57.
Biedermeier style, 542.
Bindenschild mark (Vienna), 121, 130, 132, *Fig. 192.*
Biscuit porcelain, 103, 104, 128, 150, 155, 164, 167, 177, 178, 194, 195, 208, 229, 240, 245, 253, 264, 265, 277 ff., 301 ff., 306 ff., 310, 313, 317, 321, 331, 332, 333, 336, 337, 339, 341, 342, 343, 347, 353, 363, 369, 370, 375, 379, 381, 382, 384, 393, 399, 403, 417, 445, 446, 447, 448, 476, 479, 500, 505, 507, 509, 529, 532, 536, *Figs. 165, 205, 206, 247, 261, 267, 285–287, 296, 321, 334, 382, 390, 402, 450, 451, 469–477, 479, 482–484, 488, 494–498, 500–503, 523, 532, 537, 545, 546, 584, 618, 700, 712, 720, 756, 801, 805, 843.*
Bizen ware, 38.
Blue, underglaze, 48, 54, 61, 410, 441, 442, *Figs. 1–12, 14–16, 19, 20, 29, 30, 93–98, 153, 193, 217, 393, 461, 514, 518, 649, 652, 653, 697, 698, 701, 773, 779, 810, 811, 826, 835, 840, 846, 847, 850, 853.*
Bocages, 493, 499, 500, 526, 543, 544, *Fig. 787.*
Bone porcelain, 482, 483, 485, 504, 520, 523, 531, 534, 536, 545.
Bornholm porcelain clay, 402, 407, 411, 414.
Bossirer (see Poussierer).
Botanical flowers: *Figs. 130, 131, 689–693.*
Böttger ware, 32 ff., 115, *Figs. 42–55, 57, 60.*

Boucher children, 85, 147, 149, 232, 241, 244, 265, 273, 324, 395, 425, *Figs. 220, 232, 237, 375, 385, 416, 424, 508, 510, 628, 679, 680.*
Blaa Lazur, 425.
Blanc de Chine, 21, 483, 486, *Figs. 18, 54.*
Blaumaler, 169.
Bleu-de-roi, 28, 85, 101, 102, 125, 129, 133, 215, 273, 275, 276, 286, 295, 319, 325, 339, 343, 346, 364, 387, 396, 399, 425, 429, 501, 505, *Figs. 162, 164, 229, 428, 429, 435, 458, 511, 541, 577, 613, 802.*
Bleu, gros (see gros bleu).
Bleu soufflé, 425 (see also powder-blue).
Blind Earl's pattern, 515, *Fig. 819.*
Bloor Derby, 506.
Blue Dragon pattern, Broseley, 517.
Blue, powder (see powder blue).
Brack, 107.
Brandenstein patterns, 80, 92, 99, 122, 144, 239, 241, *Figs. 127, 128, 386.*
Brocade patterns, 214, *Fig. 350.*
Broseley Blue Dragon pattern, 517.
Brown (see dead-leaf brown).
Brühl Swan service, 67, 68, 79, 108, *Figs. 107–111, 113.*
Buccaro ware, 32, 35, 38, 386, *Fig. 42.*
Buntmaler, 170.

Cabinet service, St. Petersburg, 475, *Fig. 755.*
Caduceus mark, 106, 197.
Caillouté pattern, 276, *Fig. 673* (compare grease-spots).
Callot figures, 52, *Fig. 71.*
Camaïeu painting, 146.
Cameos, imitations of, 129, 343, *Figs. 208, 541.*
Cancelled marks, Meissen, 108.
Celadon glaze, 20, *Fig. 17.*
Chambrelans (see Hausmaler).
Charlotte, Queen, pattern, 519, *Fig. 826.*
Chelsea toys, 502, *Figs. 795–797.*
Chiné pattern, 125, 187 (compare also brocade), *Figs. 202, 305.*
Chinese porcelain, 13, 14, 16, 48.
Chinesenhäuser, 205, *Fig. 332.*
Chintz (see Chiné).
Claret colour, 484, 498, 501, 502, 509, 514, *Figs. 785, 791.*
Clay pipe mark (Hannong), 339.
Clou, au, chasing, 319.
Clover-leaf mark (Kloster Veilsdorf), 242, 250, 254.
Clover-leaf mark (Limbach), 250, 254.
Cobalt blue, 48, 129.
Cooper group, 449, 452, 454.
Copenhagen pattern, 62, 325, *Fig. 97* (compare also Muschelmuster).
Copper green: *Figs. 303, 742.*
Cornflowers, 334, 342, *Fig. 527.*
Cottage china, 527, 534, *Fig. 842.*
Counters, porcelain, 159.
Craft bowl, 485, 486, *Fig. 766.*
Crescent mark, 484, 488, 516.
Crinoline groups, 75, 110, 112, *Figs. 117, 118, 170.*
Cris de Paris, 77, 104, *Fig. 120.*
Cross, incised, Worcester-Bristol mark, 512.
Crown Derby, 506.
Crown mark (Marieberg), 456, 464.
Curländer service, 144.

Danish group (Meissen), 88.
Dead-leaf brown, 61 (compare Kapuzin).
Décor barbeau, 334, *Fig. 527.*
Delfs porcelin, 401.
Deutsche Blumen, 83, *Fig. 132.*
Devisenkinder, 88, *Fig. 151.*
Dianaleuchter, 222.
Dome mark, 9, *Fig. 2.*
Dot period (Meissen), 106, 107.
Dragon patterns (see blue dragon, red dragon).
Dubarry, rose (see Pompadour).
Duck's egg paste, 545.
Dulong Reliefzierat, 80, 92, 144, *Fig. 134.*

Eagle mark (Berlin), 156.
Eagle mark (St. Petersburg), 477.
Egyptian service, 315.
Eisenporzellan, 40, *Fig. 45.*
Enamellers, 491 (compare Hausmaler).
Englischglatt, 144, 150, *Fig. 231.*
Envelope-shaped snuff-boxes, 472, 481, *Fig. 748.*
" Etruscan " vases, 310, 315, 352.
Export porcelain, Chinese, 13, 14, 17, 390.
Export porcelain, Japanese, 390.

Fables, Aesop's, subjects from, 495, 543.
Famille rose, 238, 488, 513, 520, *Fig. 478.*
Famille verte, 525, *Fig. 834.*
Faïence, 401, 409, 539.
Faïence, Dutch, 32, 40, 390.
Faïence, French, 14, 15, 19, 21, 214, 322, 323, 326, 328, 330, 331, 337, *Fig. 529.*
Faïence, German, 157, 158, 215, 256, 260, 261, 263, 266.
Faïence, Italian, 363.
Faïence, Persian, 13, 14.
Faïence, Spanish, 384, 386.
Faïence, Swedish, 456, 458, 459.
Faïence, Swiss, 350, 352.
Felspar, 47, 519.
Felspar, porcelain, 520, 536.
Feuermaler, 111.
Finger-vase, 113.
Fish mark, Nyon, 353.
Fleur-de-lys mark (Buen Retiro and Capo di Monte), 370, 381.
" Fleurs," 269.
Flora Danica service, 433 ff., 438, 450, 455, *Figs. 689–693, Pl. I.*
Floramuster, 144 (compare Gotzkowsky).
Flowers, porcelain, 269.
Fo, dog of, 473.
Fondporzellan, 60, *Fig. 89* (compare grounds, coloured).
Forgeries and imitations:
Böttger ware, 45, 46, *Fig. 60.*
Capo di Monte, 361, 376, 377, *Fig. 599.*
Chantilly, 26, *Fig. 32.*
Chelsea, 490.
Copenhagen, 454, *Fig. 725A.*
Fürstenberg, 183, 542.
Höchst, 258.
Italian maiolica, 361.
Ludwigsburg, 258.
Medici porcelain, 16, 361.
Meissen, 103, 109 ff., 242, *Figs. 169–171.*
Nymphenburg, 195.

Forgeries and imitations:
Nyon, 354.
St. Cloud, 22.
St. Petersburg, 477.
Sèvres, 26, 314, 318 ff., 329, *Fig. 507A*.
Vinovo, 367.
Zurich, 351.
Freemasons' group, 161, *Fig. 255*.
Fretted square mark, 513, 516.
Frita, 386.

Galanteries, 89, 93, *Figs. 154–156* (compare Chelsea toys).
German flowers, 83, 115, 117, 119, 145, 158, 186, 248, 272, *Figs. 132, 179*.
Gilding, 21, 22, 50, 104, 272, 273, 294 f., 319, 359.
Girandoles (by Boizot), 306, *Fig. 481*.
Goat-and-bee jugs, 483, 490, 492, 494, *Fig. 774*.
Gold Chinese figures, 54, 57, 112, 473, *Figs. 72, 73, 749, 750*.
Gold-striped ground, 515, *Fig. 820*.
Gotzkowsky erhabene Blumen, 80, 85, 92, 143, 211, 274, 424, *Figs. 129, 141, 167, 219, 434*.
Grease-spot pattern, 276, 519, *Fig. 673*.
Green tortoiseshell, 308, *Fig. 490*.
Grisaille: *Figs. 231, 291, 294, 416, 513, 802, 823*.
Gros bleu, 275, 497–498, *Figs. 444, 786*.
Grounds, coloured, 24, 50, 60, 85, 149, 172, 180, 264, 273, 274, 275, 276, 310, 315, 324, 329, 335, 341, 344, 346, 347, 348, 364, 375, 384, 387, 399, 405, 425, 475, 483, 493, 497, 498, 501, 509, 514, 519, 521, 527, 529, 534, 535, *Figs. 26, 89–92, 162, 163, 201, 208–210, 230, 351, 395, 428, 429, 431, 435–439, 441–444, 455, 458, 465, 467, 468, 494, 506, 527, 533, 534, 541, 543, 544, 577, 612, 613, 615, 753, 767, 784, 786, 791, 827, 828, 839, 845*.
Guelder Rose Service, 79, *Fig. 124*.
Gutbrennblau, 101.

Hard-paste porcelain, 36 ff., 46 ff., 305 ff., 482, 524, 525 ff.
Hausmaler, Hausmalerei, 107, 115, 116, 120, 133, 196, 467, 541, 542, *Figs. 166, 507A*.
Hay-forks, mark (Volkstedt), 238.
Henri II ware, 15.
Hexagram mark (Nymphenburg), 186, 196.
Hoes, crossed, mark (Rauenstein), 255.
Horse mark (Fürstenberg), 178.
Hunting-horn mark (Chantilly), 25, 26.

Ice-bells, 436, 438, 441, 454, *Fig. 692*.
Imari porcelain, 63, 115, 122, 488, 509, 513, 536, *Figs. 98, 174, 193, 812* (compare Kakiemon).
Indian flowers, 24, 57, 67, 68, 75, 83, 91, 119, 145, 158, 210, 272, 421, *Figs. 340, 426*.
Iron porcelain, 40, *Fig. 45*.
Iron red: *Figs. 23, 74, 76, 80, 81, 86–88, 99, 181, 221, 226, 380, 394, 406, 415, 556, 557, 559, 565, 569, 647, 648, 654, 741*.

Japan patterns, 536.
Japan service (Sans Souci), 145, 152.
Jasper ware, 103, 128, 253.
Jaune jonquille, 276.
Jetons, porcelain, 159.
Jewelled Sèvres, 293, 294, 295, 308, 309, 321, 329, *Figs. 491–493, 507A*.
Johanneum inventory numbers, 111.

Kakiemon, 23, 24, 25, 56, 61, 272, 483, 486, 488, 495, 513, 525, *Figs. 24, 35, 76, 91, 764, 772, 777, 778*.
Kaolin, 36.
Kapuzin brown, 90.
Kissing groups, 161, *Fig. 257*.
Knæk (kink), 424, *Fig. 669*.
Kommik paintings, 432, *Fig. 684*.
Königsglatt pattern, 144.
Kosel mark, 107.
Kuan-yin, 41, *Fig. 54*.

Lace decoration, 505, 509, *Fig. 800*.
Label mark, 327, 338.
Laubengänge, 222, *Fig. 353*.
Laubengruppen, 201, *Fig. 324*.
Laub- und Bandelwerk, 41, 58, 115, 118, 356, *Figs. 51, 177*.
Leithner blue, 129.
Lichtenstein hunting service, 133.
Lichtenstein (J. W. von) service, 151, *Fig. 237*.
Lion mark (Cassel), 267.
Lion mark (Frankenthal), 210, 216, 217.
Lithophanies, 104, 542.

Maiolica, 10, 12, 40, 361.
Marbled ground, 276, 346, 375, 384, 386, 387, 528, *Figs. 544, 612, 615*.
Marbled stoneware, 40, *Fig. 46*.
Maréchaux, Tables des, 316.
Maroon, 514.
Marseille Zierathen, 92.
Mazareen (Mazarin) blue, 497, *Fig. 793*.
Mecklenburg service, 501, 502, *Fig. 793*.
Media porcelana, 385.
Medici porcelain, 7 ff., *Figs. 1–4, 6–12*.
Médicis, Vases, 310, 315, *Fig. 494*.
Mittelgut, 107, 108.
Monkey band, 78, 97, 496.
Monrad service, 427.
Moons, Chelsea, 493.
Mosaic (Mosaique) pattern, 85, 93, 146, 158, 209, 359, 405, 422, *Figs. 140, 220, 221, 223–226, 229, 249, 250, 660*.
Mother-of-pearl glaze, 48, 50, 58, 112, 116, 356, *Figs. 68, 87, 188, 555*.
Müller service, 427 ff., *Figs. 677, 678*.
Muschelmuster, 147, 216, 418, 429, 441, 442, *Figs. 97, 552, 652, 697*.
Muscheln, 41, *Fig. 52*.
Musiksoli, 227, *Figs. 365, 366*.

Nasturtium brown, 61, 90.
Neu-Brandenstein pattern (see Brandenstein).
Neuglatt pattern, 144.
Neu-Osier pattern (see Osier).
Neu-Wien, 132.
Neuzierat, 144, *Figs. 222, 225, 226*.
Normandsdalsfigurer, 450, *Figs. 722, 723*.
Nuremberg red, 35.

Obelisk groups, 443, *Fig. 699A.*
Œil de perdrix, 144, 275, 276, 286, *Figs. 349, 466.*
Olympian service, 315.
Ombré, Saxe, 84, *Fig. 132.*
Onion pattern (see Zwiebelmuster).
Opal glaze, 48 (compare Mother-of-pearl).
Osier patterns, 80, 91, 92, 122, 144, 146, 209, 211, 231, 257, *Figs. 125, 126, 370.*
Ovidian motives, 84, 148, 213, 431, 433, 446, 454, *Fig. 706.*

Pagoda figures, 64, 83, *Fig. 99.*
Paille Osier, 146.
Paille services, 90, 91.
Panther handles, 118, *Fig. 187.*
Parian ware, 536.
Partridge pattern, 488, 495.
Pâte tendre (see Soft paste).
Peacock-feather pattern, 99, 502, *Figs. 160, 794.*
Pea-green ground, 598, *Fig. 818.*
Pebble pattern (see Caillouté).
Perlen, mit, glatt, 144.
Pfaufedern, mit (see peacock-feather).
Pfuscher (see Hausmaler).
Pipeclay porcelain, 386.
Plum-blossom and sprays, Chinese, 272, 381, 486, 491, 493, *Figs. 425, 603, 765, 775.*
Point, Saxe au (see dot period).
Pompadour, Rose (see Rose Pompadour).
Pompeii, designs from, 374.
Porcellana contrafacta, 7.
Porcelain, Bone (see Bone porcelain).
Porcelain, brown, 44.
Porcelain, hard paste (see Hard paste).
Porcelain, soft paste (see Soft paste; compare also semi-porcelain).
Poussierer, 544.
Powder blue, 514 (compare bleu soufflé).
Prices, Berlin porcelain, 156.
Prices, Böttger porcelain, 52.
Prices, Böttger stoneware, 46.
Prices, Capo di Monte porcelain, 376.
Prices, Copenhagen porcelain, 453.
Prices, English porcelain, 538.
Prices, Frankenthal porcelain, 217.
Prices, Fürstenberg porcelain, 183.
Prices, Höchst porcelain, 166.
Prices, Ludwigsburg porcelain, 233.
Prices, Marieberg porcelain, 470.
Prices, Medici porcelain, 14.
Prices, Meissen porcelain, 111.
Prices, Nymphenburg porcelain, 197.
Prices, Sèvres porcelain, 299, 321.
Prices, Vienna porcelain, 132.

Quartz, 47.
Queen Charlotte pattern, 519, *Fig. 826.*
Quodlibet, 426, 429, 430, 431, *Fig. 674.*

Rautenschild mark (Frankenthal), 216.
Rautenschild mark (Nymphenburg), 196, 197.
Rechauds, 185, 187, *Fig. 297.*
Red dragon pattern, 24, 56, *Fig. 78.*
Red lion pattern, 56, 494, *Fig. 77.*
Red table-service (Sans-souci), 146, *Fig. 224.*
Repairers, 545.
Ribbon pattern (see Rubans).
Rose Dubarry (see Rose Pompadour).
Rose Pompadour, 275, 319, 321, 498, *Figs. 436–438, 827.*
Rubans, à, 276.

Salopian, 518.
Saxe au point (see Dot period).
Saxe ombré, 84, *Fig. 132.*
Scale blue, 484, 514, 519, 527, *Figs. 817, 840.*
Scale pattern, 49, 136, 231, 248, 359, 422, 514, *Figs. 369, 642, 645, 646, 660, 817, 840* (compare Mosaic).
Sceptre mark (Berlin), 140, 143, 156.
Schneeball Service, 80, *Fig. 124.*
Schnorr'sche Erde, 47, 113, 135, 356.
Schwarzlot, 55, 115, 118, 122, 133, *Figs. 74, 178, 186, 187, 192.*
Seasons: *Figs. 150, 353, 399, 401, 788, 844.*
Semi-porcelain, 385, 458, 462, 464, 465, 469, 482, *Figs. 731, 732, 737–742.*
Shadow-pictures (see silhouettes).
Shell edge: *Figs. 39, 644.*
Shield mark (Vienna) (see Bindenschild).
Silhouettes, 423, 429, 431.
Skyggebilleder (see Silhouettes).
Soft-paste porcelain, 7 ff., 19 ff., 30, 32, 238, 268 ff., 277, 296, 314, 319, 322 ff., 333, 344, 350, 353, 355, 358 ff., 381, 386, 387, 390, 397, 403, 457, 458, 463, 465, 482 ff., 530 ff., 542, *Figs. 1, 2, 4–41, 421–458, 461, 463–466, 468–477, 481, 491–493, 508–515, 517–519, 552, 561–568, 570–572, 575, 576, 578, 586, 590, 615, 616, 641–646, 727–730, 764–834, 845–854.*
Solitaire, 67, *Fig. 807.*
Souvenir cups, 248, *Fig. 397.*
Spraying of glaze, 277.
Square mark, Worcester (see fretted square).
Star mark (Doccia), 361.
Star mark (Nove), 363.
Steatite, 510, 511, 523, 524.
Stone china, 536.
Stoneware, Böttger, 32, *Figs. 42–55, 57, 60.*
Stoneware, Buccaro, 32, 35, 38, 386, *Fig. 42.*
Stoneware, Rhenish, 32.
Stork mark (Hague), 397, 398, *Fig. 635.*
Stummelansetzer, 255.
Sulkowsky Service, 67, 68, 79, 80, *Figs. 105, 106.*
Swan service (see Brühl service).
Swords, crossed, mark (Meissen), 45, 62, 103, 105, 106, 108, 325.
Swords, crossed, mark (Meissen), imitations of, 100, 109, 110, 197, 238, 242, 247, 249, 254, 255, 340, 391, 485, 497, 506, 517, 526.
Swords, crossed, mark (Tournai), 325.

Tableaux, 174, 175, *Figs. 275–277.*
Tea-party group, 191, *Fig. 308.*
Teniers subjects, 84, 123, 147, 187, 213, 242, 286, *Figs. 220, 250, 344.*
Terracotta models, *Figs. 447, 448, 725.*
Terra sigillata, 38.
Terre de Lorraine, 333.
Tête-à-tête, 67, *Figs. 202, 392, 736.*
Teutsche Blumen (see German flowers).

Textile patterns (see Chiné and Brocade).
Tiger-pattern (see Yellow Tiger).
Tin-glaze, 23.
Tooled gilding, 186, 273, 299, 319, 341, 527, *Figs. 462, 536.*
Torch mark (Courtille), 340, 341.
Tortoiseshell glaze, 308, *Fig. 490.*
Tower mark (Tournai), 325.
Toys, Chelsea, 502, *Figs. 795–797.*
Transfer-printing, 16, 104, 349, 489, 513, 514, 527, 528, 531, 536, *Figs. 298, 397, 813–815, 824, 857.*
Trembleuse saucers, 20, 285, 289, 292, 294, 336.
Triangle mark (Chelsea), 492, 494.
Triangle mark (Copenhagen), 407, 410.
Trianon service, 311, *Fig. 499.*
Trident body, 523, 544.
Trident mark (Chelsea), 494.
Trident mark (Swansea), 523.
Tui hua, 50.
Tulip cups, 410, *Fig. 648.*
Türcken-Copgen (-Köpfchen), 99, 106, 247, *Fig. 160.*

Vaisseau à mât, 272, 286, *Fig. 423.*
Vase étrusque (see Etruscan Vases).
Vases, Médicis (see Médicis, Vases).
Virgin paste, 421.
Volkstypen, Modelleur der, 223, *Fig. 358.*

Waldfabriken, 235.
Watteau scenes, 55, 59, 84, 93, 123, 136, 147, 149, 174, 209, 210, 213, 232, 239, 242, 244, 257, 319, 391, 488, 498, 500, 514, *Figs. 75, 194, 215, 226, 227, 336, 379, 444.*
Watteau services, 86, 93, 137, *Fig. 141.*
Wave mark (Copenhagen), 407, 408, 410, 422, 442, 451, 455.
Weiss belegte services, 91.
Wheel mark (Höchst), 167, 258.
Wicker-pattern (see Osier).
Wilde Maler (see Hausmaler).
Willow-pattern, 517.
Windmill mark (Clignancourt), 341.
Winkelmaler, 116.
Wood, imitation of, 186, 217, 248, 324, 364, 399, *Figs. 298, 397, 513.*

Yellow Tiger pattern, 56, 272, 494, *Figs. 79, 426.*
Yi-hsing ware (see Buccaro).

Zwiebelmuster, 62, 248, 350, 353, 441, *Figs. 96, 697.*

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